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BY

ALFRED M. HITCHCOCK

HARTFORD PUBLIC HIGH SCHOOL

NEW YORK

HENRY HOLT AND COMPANY

Educ T 759.20.440

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PREFACE

THE *Junior English Book*, designed for use in the critical but somewhat neglected eighth and ninth years, advances no new theory of instruction. The purpose of such a manual, it is assumed, must be to aid the teacher in his efforts to encourage the formation of habits of correct, clear, truthful expression. It is also assumed that training of two kinds is necessary: (1) practice in simple composition, oral and written; (2) word and sentence drill.

Part I presents ten separate Courses, each containing a group of related tasks in composition, graded as to difficulty, followed by smaller groups of drill exercises in which attention is paid to such matters as pronunciation, spelling, punctuation, and sentence revision. Part II presents a simple treatment of grammar, with more than half of the exercises aimed directly at common errors.

The tasks in composition number about 150, more than can be used in two years. In selecting material for these tasks care has been taken to provide training of immediate value. This is illustrated in the Courses entitled *Letters* and *Business English*, where the treatment, though practical, is designedly elementary. It has been definitely recognized, moreover, that the young do best when they are interested. Not only are the subjects for compositions taken from the world as it is known to boys and girls, but ingenuity has been taxed in presenting matter in such form as may appeal to the spirit of youth — imaginative, nature-loving, fun-loving, ambitious, fond of measuring strength

in competition, quickly responsive to praise, sensitive to rebuke, keen in detecting insincerity. The drill exercises also number about 150. They correspond in some measure to the grinding but necessary drill a soldier undergoes in training-camp. Yet through novelty and through the introduction when possible of an element of competition, the tedium is somewhat relieved. No exercise has been introduced merely to provide activity; each serves a practical purpose.

The value of any manual of composition depends only in part on the measure of success with which the capacity, needs, and interests of the pupils have been gauged. The manual fails if it throws upon the teacher too heavy a burden. It fails, also, if instead of aiding the teacher it curbs him, forcing him to follow a hard and fast sequence. Attention is therefore directed to the following characteristics of the *Junior English Book*.

1. The burden of reading and correcting, necessarily heavy under any effective plan, has been reduced to a minimum and carefully distributed. Three-fourths of the work is oral, or of such a character that correcting may be done quickly and with little effort. The drill exercises in Part I are designed not to be taken consecutively but to be sandwiched between the exercises in composition. By alternating the grammar sections in Part II with the Courses in Part I, still further relief may be gained.

2. Every effort has been made to lighten the burden of correction through anticipating errors that are likely to occur. The tasks in composition are very definitely stated. Such cautions and hints as are legitimate are given in abundance. Models, chiefly school compositions by children who have performed similar tasks, are used freely. Moreover, the drill exercises in both Part I and Part II call attention to common errors and tend to establish habits of correct expression.

3. Although the sequence of work has been determined by what has been found best in classroom experience, and may therefore be safely followed, it permits of rearrangement, for there is little of interlocking. The drill exercises in Part I — in spelling, punctuation, etc. — follow, as they should, a progressive sequence; but the related groups of composition tasks are independent units. They may be shifted. For example, there is no reason why, if it is desired, *Business English* should not be taken immediately after *Letters*. Moreover, within each group, since the tasks are arranged in the order of their difficulty, there is opportunity for the teacher to adapt the work to the maturity of his pupils by omitting what seems too simple or too difficult.

In the preparation of this manual I have been ably assisted by Miss Elizabeth P. Peck of Hartford Public High School. Miss Peck has not only shared the burden of reading proof-sheets, but has made many suggestions growing out of her experience as a successful teacher. I am deeply grateful to her.

A. M. H.

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PART ONE

PRELIMINARY TESTS
EXERCISES IN COMPOSITION
WORD AND SENTENCE DRILL

PRELIMINARY TESTS

The gymnasium instructor begins the year's work with a series of tests. He weighs each boy, measures his height, gauges his lungs, and listens to the beating of his heart to see if the action is strong and regular. Perhaps he asks the boy to show how many times he can "chin" himself, and gives him a little contrivance to squeeze as tightly as possible in his hand, by way of measuring his "grip." This, and perhaps much more, he does by way of getting acquainted. He wants to know how much of a boy — how many pounds, how many inches, how much breathing power, how strong a heart, etc. — he has entrusted to him. He wants the boy to become acquainted with himself, know wherein he is strong, perhaps above the average, and wherein he is weak and in need of building up through health-giving exercises. The record card that he hands the boy at the close of the examination is for him to keep, that he may watch himself grow.

We will follow the good example set by the gymnasium instructor. Here are a number of tests. They have little to do with muscles, yet they try out your eyes, your ears, your memory. They test you in many ways, revealing to you and to your instructor whether you are likely to become in time a master workman, capable of accomplishing great things. Make as good a record as you can.

TEST 1

Have you good eyes? When you tell them to look at something and report what is there, can you depend upon them? Are they reliable servants?

Copy one of the following paragraphs, in good penmanship. Copy it accurately. Punctuation counts, everything counts, except keeping a perfect margin at the right of the page. A single error means failure; there must be no flaws whatever. Can you do it?

1

"Among my earliest recollections," said Lincoln, "I remember how, when a mere child, I used to get irritated when anybody talked to me in a way that I could not understand. I do not think I ever got angry at anything else in my life; but that always disturbed my temper, and has ever since. I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, although I tried to, when I got on such a hunt for an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over; until I had put it in language plain enough, as I thought, for any boy to comprehend."

2

A volcano is a vent in the earth's crust out of which hot rock comes. The hot rock may flow out in liquid form (called lava), or it may be thrown out in solid pieces. It is generally built up into a cone, which may become a mound, a high hill, or even a high mountain. Quantities of gases and vapors are discharged along with the hot rock. There is a hollow, called the crater, in the top of most volcanic cones. Craters vary greatly in size, some of the larger ones being two or three miles across. While the volcano is active, an opening leads down from the crater to the source of the lava, at an unknown depth.

From *Modern Geography for High Schools*,
by Salisbury, Barrows, and Tower

3

Down in the sea, very far down, under five miles of water, somewhere in the Gulf of Mexico, there is a sea cave, all roofed with coral. There is a brightness in the cave, although it is so far below the sea. And in the light there the great sea-snake is coiled in immense blue coils, with a crown of gold upon his horned head. He sits there very patiently from year to year, making the water tremulous with the threshing of his gills. And about him at all times swim the goggle-eyed dumb creatures of the sea. He is the king of all the fishes, and he waits there until the judgment day, when the waters shall pass away for ever and the dim kingdom disappear. At times the coils of his body wreathe themselves, and then the waters above him rage. One folding of his coil will cover a sea with shipwreck; and so it must be until the sea and the ships come to an end together in that serpent's death-throe.

From *Port of Many Ships*, by John Masefield
By permission of the publishers, The Macmillan Company

TEST 2

Have you good ears? Are they dependable servants, trained to report messages accurately? Here is a simple test.

While the teacher reads one of the following selections — reads it slowly, distinctly, punctuation and all, write it down neatly word for word, punctuation mark for punctuation mark. Remember that getting the message nearly correct will not do; a single slip means failure.

Like the first, this second task is a practical one. In every business office a considerable part of the work consists in merely reproducing things accurately, an eyeful or an earful at a time. "Accuracy first" is the motto of a good clerk.

1

The *New London Day* tells of a boy who was riding his bicycle on the wharf at the foot of State street when he went overboard, bicycle and all. People in a rowboat rushed to his rescue; but the little fellow, ten years old, called out, "Never mind me; I can swim. Get my wheel." That boy's education has not been wasted. Somewhere he has learned the simple art of swimming. If he had not learned it, what a different picture would have been presented! Boys and girls, all of them compelled by law to go to school, should have as a part of their course instruction in swimming.

2

While walking through the school grounds, the other day, I stopped to watch a game of ball between two nines made up of the younger boys, and incidentally saw a technical point settled in a manner that ought to interest the sporting editors. One of the youngsters batted the ball so that it landed on the fire escape on the second floor level. The batter ran for dear life, and made a home run before the outfielder scrambled up the fire escape and grabbed the ball. He did not throw it to the home plate to head off the runner; he simply stood there and claimed that he had caught it. Of course there was an argument in which the fine points of the game were debated with some warmth; but the umpire finally ruled that the outfielder had caught the ball before it had touched the ground, and therefore the batter was out. What do you think of his decision?

3

Tulips are noted for their ability to walk. If planted in dark, shady places, where it is cold and damp, they will deliberately walk away from the dark place to a more desirable part of the garden. They usually move into the sun. The bulb that was planted does not itself actually move, but its substance is transferred little by little, and only the outer wrapping of brown tissue is left. The bulb sends out a delicate

shoot that runs horizontally below the ground till it has reached a distance of several inches. Then, near its point, a swelling begins to take the shape of a tulip bulb, which grows larger and larger as the food-material of the old bulb is brought into it. This is done by the little shoot. If the particular sunny or light spot toward which the tulip is walking should unexpectedly be shaded, it will immediately begin to move in some other direction.

From *The Human Side of Plants*, by Royal Dixon

4

Benjamin Franklin tells in his *Autobiography* how, when he was a young man, he trained himself to write through studying the work of a master. He had bought, and read over and over with great pleasure, a volume of the *Spectator*, which was very popular in his day. The *Spectator* is a collection of essays, each two or three pages long, many of them somewhat like the editorials one finds in the newspapers of our time, though some are simple tales. After reading one of these "papers," as they are called, Franklin would jot down in regular order hints, or reminders, in regard to the ideas it contained. These he would put aside for a time, then try, with their aid, to reproduce the paper in his own words. By comparing what he had written with the original, he would discover his faults, especially in the choice of words and the arrangement of sentences. Later he adopted a more difficult plan. Having read a paper and made his notes, he jumbled the notes all together so that he could not tell which came first. A few weeks later, before trying to reproduce the paper, he would try to rearrange the notes in the best order. Sometimes, though not often, he thought that he hit upon a better arrangement than that employed in the *Spectator*. This taught him not only to use care in selecting words and in constructing sentences, but to arrange his thoughts in proper order before trying to express them.

TEST 3

We employ English very commonly in reporting what we have witnessed. Are you a good witness? Are your senses alert? Can you give, in clear English, an accurate account of simple happenings? Here is a practical test.

Watch the teacher closely, letting nothing escape you, while he does a few things. For example, he may walk down a certain aisle, open a window, speak a word or two to a pupil, stoop and pick up a scrap of paper, then return to his desk. Write a brief account of his actions, employing the same care you would use if you were testifying in court.

TEST 4

Have you a good memory? Can you read a page or two of simple prose, keep it in mind for a day, then reproduce it, not word for word, but in your own language?

Read, tonight, the following selections, going over them a number of times. Come to class tomorrow prepared to reproduce orally whichever one the instructor may call for.

1. Belling the Cat

A certain cat that lived in a large country-house was so watchful and active that the mice, finding their numbers sadly thinned, held a council, behind closed doors, to consider what they could do about it. Many plans had been talked over and given up when a young mouse, rising and catching the eye of the president, said that he had a proposal to make which he was sure would meet with the approval of all. "If," he said, "the cat wore round her neck a little bell, every step she took would make it tinkle; and so, being thus warned of her approach, we should have time to reach our holes before she could catch us. By this simple means we should live in safety and defy her powers." The speaker resumed his seat with an air of self-satisfaction, and a murmur of applause arose from the audience. But an old gray mouse, with a merry twinkle

in his eye, soon got up and said, "The plan proposed by the last speaker is an admirable one, but I fear it has one drawback. He has not told us who should put the bell round the cat's neck."

From *Æsop's Fables*

2. The Two Bootblacks

Mr. Lorin Deland tells of watching two bootblacks, one Saturday afternoon. They were stationed on opposite sides of a busy street, one stand being as favorable for business as the other. They had the same tools, and apparently each was a good workman; yet one boy was getting twice as much trade as his competitor. What was the explanation? Mr. Deland gives it somewhat as follows: The cry of the unsuccessful bootblack was simply "Shine your boots here!" The other boy was calling out, "Get your Sunday shine!" The first cry merely announced that here was an opportunity to get one's boots blacked. The second cry did far more. "Tomorrow is Sunday," it made the passer-by think. "On Sunday, of all days, I must look neat. What would my wife say if I were to start for church wearing muddy shoes! What would the neighbors say? Sure enough, it is Saturday night; this is my last chance. I must get a shine." The successful bootblack used imagination. Mr. Deland is so sure that success in business is dependent largely upon imagination that he has written a book about it.

3. Saved by a Beetle

A vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower from which escape seemed impossible. One night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her, and knew who it was, he called out softly to her, "Do not weep, for I may yet be saved, if you will do as I bid you. Go home, and bring with you when you come again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of stout twine, and a coil of rope." His wife went, and quickly returned with all these things.

"Now touch the beetle's head with butter," said the vizier, "and tie one end of the silk thread round his body and place him on the tower directly beneath my window."

All this was quickly done. The beetle, thinking from the smell of the butter that there must be a store of it above, crawled straight up till he came to where the vizier stood. In this way the prisoner got hold of one end of the silk. But this had been tied to the thread, and the thread to the stout twine, and the twine to the rope. When the vizier had pulled up the rope, he fastened one end of it inside of the tower, then slid down to the ground, and under the cover of darkness fled.

TEST 5

Can you work rapidly and yet be accurate, or do you become confused when asked to "speed up"? Here is a test.

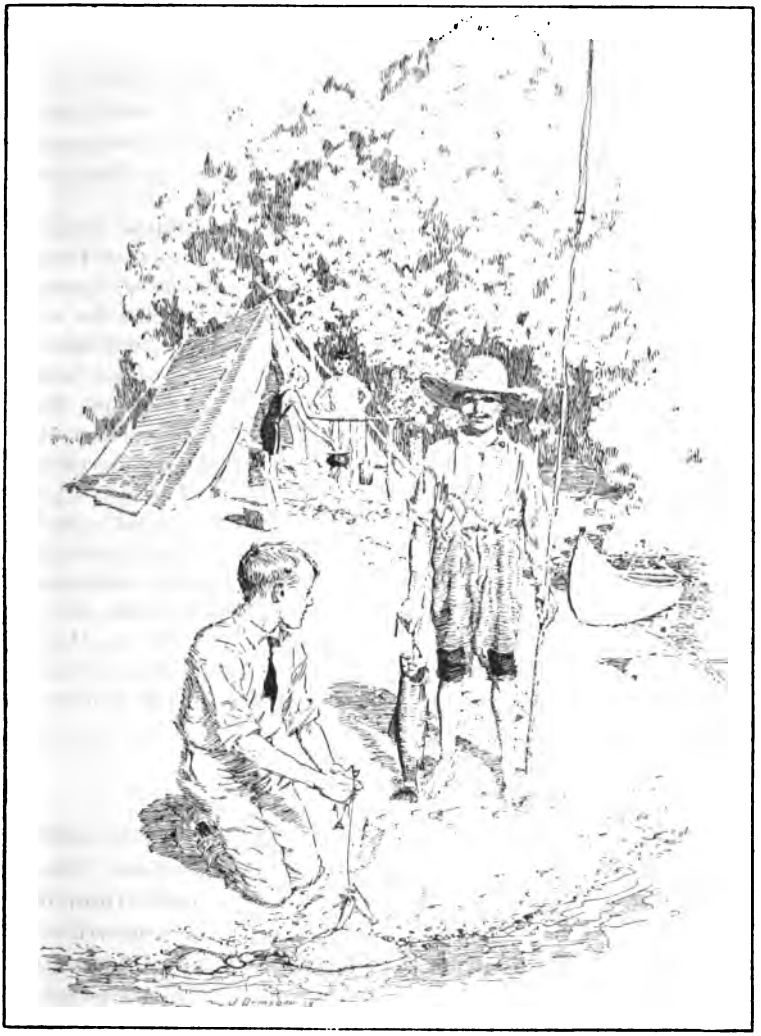
Arrange the following names quickly in alphabetical order, in each case letting the given name come last. That is, William Shakespeare *should be written* Shakespeare, William. *There must be no mistakes in spelling. The penmanship must be plain, the margins carefully preserved.*

Alfred Tennyson	John Keats
Charles Kingsley	Edmund Burke
Robert Browning	John Milton
John Henry Newman	William Shakespeare
William Wordsworth	Thomas Babington Macaulay

TEST 6

Have you an active imagination? Can you see things with your eyes closed? Can you invent a story to go with a strange face, or with a deserted house, or with a bit of wreckage cast up by the tide?

Study the illustration entitled Fisherman's Luck. Who are these four boys? Do they all belong to the same company? Can you not invent a story to go with the picture? Try it.



FISHERMAN'S LUCK

TEST 7

Do you speak English? Are you sure? Prove it.

Read aloud the following nonsensical paragraph, while your classmates listen for errors. Be very careful, for the paragraph contains about fifty words that are commonly mispronounced.

A deaf Italian architect and his partner, an athletic gentleman with a high forehead and a black mustache, spent a Tuesday evening, last February, in going over columns of figures, some of which had to do with an aeroplane designed for exploration among the Arctic mountains, and some with finance. The Italian was as solemn as if he were coming down with diphtheria, but the athlete kept laughing. Perhaps the coffee he was sipping mischievously influenced his judgment. Apparently he took genuine delight in everything. Accidentally, however, he upset his coffee. Then an evil mood seized him, and perhaps he might have quarreled vehemently with his ally. But at that moment they saw their hostess approaching bringing hot potatoes and a plate of steaming chestnuts. The details of what followed were given in the morning newspaper. This incident undoubtedly illustrates the soothing influence of hospitable victuals upon combatants; at any rate, it shows that correct pronunciation may not be as common as is supposed.

TEST 8

Here are fifty common words. A boy of twelve should be able to spell them correctly without hesitation. Can you? Following the list is a word mixture made from it. There is little sense to it, but never mind. Can you write it from dictation? Remember that though in school you may be promoted from grade to grade if your work is, let us say, seventy percent perfect, in the business world one hundred percent is expected of you, and a single misspelled word is a serious blemish in a social letter.

Spell the following words. Write from dictation the nonsense paragraph.

chief	writer	studied	lose
those	among	forty	sure
meant	together	commence	until
copy	busy	led	scheme
whether	almost	neither	balance
different	clothes	whose	which
does	speech	queer	huge
breathe	across	safety	careful
usually	already	around	always
bigger	village	imitate	visitor
truly	also	woman	partner
surprise	their	enemy	awful
	image	career	

Almost forty of the chief writers studied together. Usually those whose clothes were different looked queer. Among the visitors was a busy woman of careful speech. Her partner meant to copy it, but was led to give up the scheme in the midst of his career. Do not commence until the enemy does. He is sure to lose his balance as soon as he begins to breathe. Around the village and also across the stream they had already gone in safety. Much to their surprise, the awful image was always hard to imitate. Whether neither was bigger than the huge one which we saw was always truly doubtful.

TEST 9

Here is a final test. The paragraph below contains about twenty errors. They are errors that few editors would care to have appear in their newspapers. No careful business man would think that he could afford to have any of them appear in a sales letter. And yet the sentences are such as one hears all too commonly. Possibly they are the kind you employ. No, we will not say that; yet among the errors are perhaps a few which you make occasionally.

Copy the following paragraph, correcting all the mistakes.

It must have been him; at any rate, I know that he with his two brothers were going to be there, and them Jones boys said that they seen him too. I wouldn't be surprised to learn that he was trying to avoid us. He don't seem to care for our company. If I was you, I would lay down and rest for a while. Fred says you can take his blanket. Was you frightened when it begun to thunder? I wasn't; but I felt different than what I do when it is pleasant. It must of rained awful in Ludlow. John says to me, "Be you getting wet, Bill?" "Sure," says I; "ain't it raining?" He looked like a drownded rat. Did you dry your clothes yet, or are you going to wait till you get home?

And now, with preliminary tests out of the way, we are ready to go into training. Plunge in with a determination to do your best! Never mind if some of the tasks prove difficult and uninteresting; no great thing is easily gained. Do your part so well that the completion of each Course will find you a little nearer the goal toward which you are striving: ability to express yourself truthfully in correct, clear English.

COURSE I

COMPOSITION

Old Stories to Tell

DRILL

The Dictionary

Dictionary uses
The making of word lists
Alphabetical arrangement

Punctuation

The period
The comma between terms of a series

OLD STORIES TO TELL

Everybody enjoys a good story. Nearly everybody likes to tell a good story; yet few do it well, for it is an art. What is the secret of this art? Much of it lies hidden in the word imagination. The skilled story teller pictures everything clearly in his mind. He imagines how the characters look and how they "feel" as they do this and that, and how he would feel under similar circumstances. Like the actor in a play, he puts himself in the place of others. Keep this in mind when preparing the following exercise. Memorizing word for word will not do at all; use your imagination.

EXERCISE 1

Read the following stories. Select two that you like and make yourself so familiar with them that you can tell them smoothly. If you wish, you may bring to class a slip of paper on which are jotted down a few notes to help your memory.

1. A Munchausen Adventure

While traveling on horseback through Russia, one winter, the Baron encountered a great deal of severe weather. The cold was extreme and the snowstorms were frequent and heavy. On one occasion he lost his way. No village was to be seen, not even a peasant's home. To make matters worse, night and darkness overtook him. At length, being very tired, he alighted, tied his horse by the bridle rein to what appeared to be the stump of a small tree, and lay down in the snow, where he soon fell into a sound sleep.

When he awoke in the morning, he was surprised to find himself lying in a village churchyard. His horse had disappeared; but hearing a neigh, the Baron looked up and there was his horse hanging by the bridle rein from the tip of the church steeple. He at once guessed what had happened. The village had been covered by a deep snow. What in the growing darkness he had taken for the stump of a tree was really the tip of the church spire. During the night there had come a thaw. The snow had melted rapidly, and the Baron, still sleeping soundly, had sunk gently by degrees to the ground. Immediately drawing his pistol, he shot the bridle rein in two. Down dropped the horse. The Baron mounted the saddle and proceeded on his journey.

Adapted from *The Adventures of Baron Munchausen*

2. A Japanese Legend

Once upon a time, long ago, a poor old peasant was cutting wood far up on a mountainside when he found a spring of pure cool water. He knelt down and drank, for it was a warm day and he was very thirsty. The water was wonderfully refreshing; but more wonderful still, as he caught sight of his reflection in the pool he was amazed to find that he had suddenly grown young. The wrinkles were all gone from his face, his eyes were clear, and his head, which a moment before had been bald, was covered with thick black hair. As he arose to his feet, he felt the vigor of young manhood pulsing through his body. He had drunk at the fountain of youth!

In great joy he ran down the mountainside, to tell the glad news to his wife. As he rushed into the little thatched cottage, he gave the poor woman a terrible fright, for she could not imagine who this strange young man could be, so changed was he from the old man of the morning. It was with difficulty that he calmed her and convinced her that he was really her husband. And then she fell to weeping, for she feared that so handsome a young man would not care for a feeble old woman. "But you too shall drink," he cried; "we shall both be young.

I can easily direct you to the spring. Go, while I remain to guard the cottage."

An hour passed, two hours, a long time, yet she did not return. What could have happened? Had she lost her way? At last, thoroughly alarmed, he set out in search of her. Without difficulty he found the spring, but not his wife. She was nowhere to be seen, nor did she answer when he called. In despair he was about to give up the search when he heard, coming from a neighboring thicket, a plaintive little wail; and pushing aside the branches, he found a little baby girl. The poor woman in her eagerness had drunk too deeply.

3. The Giant and the Dwarf

Once upon a time a Giant and a Dwarf were friends and kept together. They made a bargain that they would never forsake each other, but go seek adventures.

The first battle they fought was with two Saracens; and the Dwarf, who was very courageous, dealt one of the champions a most angry blow. It did the Saracen very little injury, who, lifting up his sword, fairly struck off the poor Dwarf's arm. He was now in a woeful plight; but the Giant, coming to his assistance, in a short time left the two Saracens dead upon the plain, and the Dwarf cut off the dead man's head in spite.

They then traveled on to another adventure. This was against three bloody-minded Satyrs, who were carrying away a damsel in distress. The Dwarf was not quite so fierce as before, but for all that, struck the first blow, which was returned by another that knocked out his eye. But the Giant was soon up with them, and, had they not fled, would certainly have killed them every one. They were all very joyful for this victory, and the damsel who was relieved fell in love with the Giant and married him.

They now traveled, and farther than I can tell, till they met with a company of robbers. The Giant, for the first time, was foremost now; but the Dwarf was not far behind. The battle was stout and long. Wherever the Giant came, all fell before him; but the Dwarf had like to have been killed

THE FIGHT WITH THE SARACENS

more than once. At last the victory was declared for the two adventurers; but the Dwarf had lost a leg.

The Dwarf had now lost an arm, a leg, and an eye, while the Giant was without a single wound; upon which he cried out to his little companion, "My little hero, this is glorious sport! Let us get one victory more, and then we shall have honor forever." "No," cried the Dwarf, who by this time was grown wiser, "No, I declare off; I'll fight no more. For in every battle you get all the honors and rewards, but all the blows fall upon me." GOLDSMITH

4. The Wise Dervish

A dervish was journeying in the desert when two merchants suddenly met him.

"You have lost a camel," said he to the merchants.

"Indeed we have," they replied.

"Was he not blind in one eye and lame in his left leg?"

"He was," replied the merchants.

"Had he not lost a front tooth?"

"He had."

"And was he not loaded with honey on the one side and with wheat on the other?"

"Most certainly he was," they replied; "and since you have seen him so lately and marked him so particularly, you can, in all probability, conduct us to him."

"My friends," said the dervish, "I have not seen your camel, nor ever heard of him but from you."

"A pretty story, truly," said the merchants; "but where are the jewels which formed a part of his cargo?"

"I have seen neither your camel nor your jewels," repeated the dervish.

On this they seized him and forthwith hurried him before the cadi, where, on the strictest search, nothing could be found upon him, nor could any evidence whatever be adduced to convict him either of falsehood or of theft.

They were about to proceed against him as a sorcerer, when the dervish, with great calmness, thus addressed the court:

"I have been much amused with your surprise, and own that there has been some ground for your suspicions. I have lived long alone; I can find ample scope for observation in the desert. I knew that I had crossed the track of a camel that had strayed from its owner, because I saw no mark of a human footprint on the same route. I knew that the animal was blind in one eye, for it had cropped the herbage on only one side of the path; and I perceived that it was lame in one leg from the faint impression that particular foot produced on the sand. I concluded that the animal had lost a tooth, because wherever it had grazed a small tuft of the herbage was left uninjured in the center of its bite. As to what formed the burden of the beast, the busy ants informed me that it was grain on the one side, and the clustering flies that it was honey on the other."

From *The National Preceptor* (an old school reader)

EXERCISE 2

Here is a second hint. Like the first, it concerns imagination. The skilled story teller not only pictures everything clearly in his mind and tries to put himself in the place of the characters, but thinks constantly of his listeners. "Are they seeing things as I see them?" he asks himself. "Am I succeeding in making them share the emotions of the giant, the dwarf, the two old peasants, the dervish, the angry merchants?" That is to say, he loses himself in the story, lets himself be carried away by it; yet all the time he is calculating how he can make his listeners lose themselves, too, swept along by the story, all else forgotten, even the narrator. That is difficult indeed. When you have learned to do it, you are a master.

Paying attention to two little things will bring you several steps nearer this desired goal. If you employ words that are not quite familiar — *dervish*, for example, or *cadi* — what is the result? Attention is weakened, the picture blurred, while the listener is guessing what the strange terms mean.

Use simple language, then. If you must employ a strange word, stop and explain its meaning. Suppose, too, that you have the unfortunate habit of slipping in *and*, or *and-a*, between sentences. Do you like to hear others do it? Doesn't it irritate you a little, distract your attention? Then guard against it. Make your listeners comfortable.

Read the following stories Select two that you like and make yourself so familiar with them that you can retell them smoothly. Avoid strange words. Guard against the and-a *habit.*

1. Partners

An Italian nobleman was going to be married, and everybody at his castle was busy helping to get ready the marriage feast. One thing was causing not a little anxiety. There had been such dreadful storms at sea that there was no fish to be had. On the very morning of the wedding feast, however, a poor fisherman appeared before the castle gate with a large turbot on his back. The servants were so delighted that they took him at once to the nobleman, who, in the presence of his guests, bade him name his price and it should be paid. To the surprise of all, the fisherman said, "My price is one hundred lashes on my bare back, and I cannot bate a single stroke!"

"Nonsense," said the nobleman, "you are joking. Come, tell us. What is your price?"

The fisherman made the same answer as before.

"Well," said the nobleman, "this is a strange jest; but we must have the fish, so lay the lashes on lightly."

After fifty strokes had been given, the fisherman cried, "Stop! I have a partner in this business. He must have his share."

"What!" cried the nobleman, "are there two such madmen in the world? What is his name? We will send for him at once."

"You have not far to go," answered the fisherman; "he is your own porter. He would not let me in till I had promised to give half of whatever I got for the turbot. I want to keep my promise."

"Aha!" said the nobleman, "bring him here at once."

The porter was brought. He received his full share of the lashes, and they were not laid on lightly. He was turned away from the castle. The fisherman, on the other hand, had an excellent dinner set before him, and was sent away with a handsome present.

2. The Sword of Damocles

Dionysius, the ruler of Sicily, was far from happy, though he possessed great riches and all that wealth and power can procure. Damocles, one of his flatterers, deceived by this false appearance of happiness, took occasion to compliment him on the extent of his power, his treasures, his royal magnificence, and declared no monarch had ever been greater or happier.

"Should you like," said the king, "to taste this happiness and know by experience what the enjoyments are of which you hold so high an idea?"

Damocles with joy accepted the offer. So the king ordered a royal banquet to be prepared, and a gilded sofa to be placed for his favorite. Sideboards laden with gold and silver dishes of immense value were arranged in the apartment. Pages of extraordinary beauty were ordered to attend the table, and to obey his commands with the utmost readiness and the utmost submission. Fragrant ointments, garlands of flowers, and rich perfumes were added to the entertainment. The table was loaded with the most exquisite delicacies of every kind.

Intoxicated with pleasure, Damocles fancied himself amongst superior beings. But in the midst of all this happiness, as he lay indulging himself in state, he saw let down from the ceiling, exactly over his head, a glittering sword hung by a single hair. This put a speedy end to his joy and reveling. The pomp of his attendance, the glitter of the carved plate, and the delicacy of the food ceased to give any pleasure. He dreaded to stretch forth his hand to the table. He threw off the garland of roses. He hastily left his dangerous situation, and earnestly entreated the king to restore him to his former humble condition, for he no longer desired to enjoy a happiness so terrible.

By this device Dionysius revealed to Damocles how miserable he was in the midst of all his treasures, and in possession of all the honors and enjoyments that royalty could bestow.

CICERO

3. The Story of a Wooden Horse

Among the best of old Greek stories are those which tell of the ten years' siege of Troy, a walled city in Asia Minor, near the coast. Victory finally came to the besieging Greeks through a crafty trick. They constructed a huge wooden horse and in it concealed a number of their bravest warriors. Then, pretending that they were discouraged and were going back home to Greece, they burned their camps and sailed away leaving the horse behind. The ships did not go far, however, but hid behind an island off the coast.

Out from the besieged city flocked the Trojans, happy in the thought that the enemy had departed. The huge horse puzzled them greatly. They could not understand it at all. "Let us destroy it at once," some said, for they feared treachery. One Trojan, a priest, seized a spear and thrust it through the side of the horse, whereupon the arms of the concealed warriors were heard to rattle. It was a trying moment for the brave Greeks. We wonder that the Trojans did not immediately set fire to the horse or tear it to pieces. But in those days, you will learn, if you read many of the old Greek tales, things were determined mainly by the will of the gods. On this occasion a goddess who favored the Greeks sent a huge serpent up from the sea. The serpent singled out the priest and killed him and his two sons. Then it seemed probable that the horse might be something sacred, and that the spear-thrust had offended the gods. Perhaps it would be better, some thought, to drag the horse into the city.

While they were still hesitating, there suddenly appeared a man whom the cunning Greeks had left behind, a man with hands bound, apparently in great distress, who told the aged king of the Trojans a pitiful tale. He had managed to escape from the Greeks just as they were about to sacrifice him to the gods. In reply to their questions he explained that the horse

was indeed sacred, a tribute to a goddess whom the Greeks had offended, purposely built huge so that it could not be taken through the gate into the city. His story was believed. The Trojans pulled down a section of the wall, dragged the horse through the gap into the very heart of their city, and that night gave themselves up to riotous banqueting.

When at length all was quiet, the crafty man who had pretended that he had barely escaped being sacrificed released the warriors from the horse. Under cover of darkness the gates of the city were thrown open. At a given signal the ships had left their hiding place and slipped back to the shore. In through the gates and the breach in the wall rushed the soldiers. The Trojans, roused from heavy sleep, fought valiantly but in vain. The city was soon in flames. Thus Troy fell.

4. An Eastern Tale

When strangers, passing Hoseyn's tent, pitied him because he was poor, friends would say, "Your pity is wasted. What cares Hoseyn though he live in poverty! Has he not Muleykeh, fleetest of mares, never beaten in the race? Dearer to him is his Pearl, as he calls her, than flocks and herds."

Now Duhl came riding to Hoseyn's tent. "You are poor," said he. "But I can remedy that. 'Tis said that Muleykeh, your Pearl, is worth the price of a hundred camels. I generously offer you a thousand. Speak!"

Hoseyn smiled. "You have flocks of famous breed, not a weak creature among them. But I love my Pearl's face, her forefront which whitens like a yellowish wave's cream-crest, her fetlock foam-splashed too. Keep your camels. I am richer than thou."

A year later came Duhl again. "O Hoseyn," said he, "you are open-hearted like a prince. Why should I speak of buying? Let Muleykeh be your simple gift to me. My son is pining unto death for her beauty. My wife bade me beg for the mare to save the boy's life. God will repay you sevenfold."

Said Hoseyn, "You have your son; I have my Pearl. Would

I beg your son to cheer me if Muleykeh died? What would be left in life for me without her?"

Another year passed. On a dark night came Duhl to Hoseyn's tent. "I have tried to buy and he would not sell, though he was hunger-bitten. Then I tried guile, through that tale of my wife and son. Now I resort to force." Hoseyn lay sleeping, the head-stall of Muleykeh thrice wound round his wrist. Near by, all saddled for pursuit should anyone steal away his treasure, stood a second steed, Muleykeh's sister, almost as fleet. Cautiously entering the tent, Duhl cuts the head-stall, tightens the girth, springs to Muleykeh's back, and "is launched on the desert like bolt from bow."

Up starts the plundered man. Though he is crushed with grief, his head is clear. He springs to the saddle and is off in pursuit. Nearer he draws and nearer. Now they are racing almost neck by flank. The robber knows not how to call out the mare's best speed. She misses the touch of her master's hand, the sound of his voice. Will she be overtaken, she who has never been beaten in race? Her sister is mad with hope. But Hoseyn — Hoseyn in anger — shouts, "Dog Duhl, touch the right ear and press with your foot my Pearl's flank!"

Duhl was wise. He touched the right ear and pressed her flank. Hearing her master's voice and perceiving who it was that urged redoubled pace, Muleykeh leaped ahead and was lost to Hoseyn forevermore.

When in the sunrise Hoseyn sat upon the ground weeping and neighbors came to question why he grieved, he told the whole story from beginning to end, and how his Pearl might have been overtaken had he not cried out to the clumsy rider. And they jeered him, one and all. "Poor Hoseyn, crazed past hope! To hold your tongue were easy; had you kept quiet, Muleykeh, the child of your heart, your life, would still be here!"

"Speak not, and see my horse beaten in speed?" wept Hoseyn. "You never have loved my Pearl."

Thus runs the tale as we find it in Browning's *Muleykeh*, but the poet tells the story far better than I.

EXERCISE 3

It was an "*old gray* mouse, *with a merry twinkle in his eye*," who pointed out that the plan for belling the cat had one serious drawback. Could the words in italics be spared, or do they help you to get the picture? In the story entitled *The Sword of Damocles* we are not simply told that the king prepared an *elaborate* banquet; details are given, not many, but enough to impress the idea that the banquet was an unusually fine one. In *An Eastern Tale* we are told what passes through the mind of the thief as he creeps into Hoseyn's tent, that dark night. Little details make a story "come to life." They may concern outward events, the actual happenings. They may concern what goes on in the mind; or they may have to do with the expression of the face, or with gestures which betray emotions. None of the stories we have had thus far is remarkable in its attention to details, nor are the stories which follow unusual in this respect; but be careful not to neglect such details as there are. Remember your listeners; remember that details help the imagination to picture things.

Make yourself familiar with the two stories that follow and prepare to tell them in class. Don't forget any of the little details. Be careful not to overwork the word and.

1. The Winning of Rosamond

A certain king had an only daughter named Rosamond. She was entrancingly beautiful, as every story-princess should be; but that was not all. Ever since her childhood days she had been the fleetest of runners.

Now the king issued a proclamation that whoever should win a race from his daughter might marry her, and whoever married her should succeed to the throne. He imposed, however, one stern condition. Whoever failed in the race must forfeit his head! Even under this stern condition, many

ventured; for the maiden was very beautiful, and thrones, in those days, were considered more desirable than they are at present. Many ventured, and all perished in the attempt.

Now there was a young man, extremely poor and by no means of noble birth, named Abibas. When he read the proclamation, he said to himself, "What a fine thing it would be, not only for me but for all my family, if I should win the princess. If I fail, it will but mean one poor man the less." Abibas, however, was not only venturesome but clever, as you shall shortly see. First he made a wreath of roses, for he had heard that roses were a favorite with the princess. Then he procured a sash of finest silk. "What maiden," reasoned he, "does not like pretty things to wear!" Last of all he purchased a beautiful bag, this too of finest silk, in which he placed a golden ball inscribed as follows: "Who plays with me shall never grow tired of play." Concealing these treasures in his blouse, he proceeded to the palace and knocked at the gate.

Now the princess stood at the window. You can imagine her feelings when she saw this ragged young fellow and heard him boldly make known his errand to the porter. Her face burned with anger; yet being a dutiful daughter, she prepared for the contest.

The race began. Abibas would soon have been left behind — for though he was fleet, the princess ran like the wind — had he not quickly taken from his blouse the wreath and skillfully thrown it upon Rosamond's head. Roses! her favorite flower — how beautiful they were and how fragrant! She paused to enjoy them, and Abibas, seizing the opportunity, rushed ahead. Instantly noting what had happened, Rosamond threw the wreath aside and darted ahead, crying, "Never shall the king's daughter marry such a miserable man as thou!"

But just as she was on the point of passing him, he drew forth the girdle and threw it at her feet. Poor maiden! The temptation was too great. She stooped and picked it up. It was very beautiful; she must bind it about her waist. And while she was doing this, Abibas shot ahead.

Tears of anger filled the eyes of the princess as she saw the consequence of her folly. Off she tore the girdle, and speeding faster than ever, once more she overtook the panting runner. "Fool," she shrilled, "thou shalt never marry me!" Faster and faster she ran; but Abibas, springing forward, threw at her feet the silken bag. She stooped and picked it up, and having it in her hands, she must open it to see what it contained. Reading the inscription, "Who plays with me shall never grow tired of play," she played so long that Abibas came first to the goal. They were married, but whether they lived happily ever after, the tale does not tell.

Adapted from *Gesta Romanorum*

2. The House Dog and the Wolf

A lean, hungry wolf chanced one moonlight night to fall in with a plump, well-fed house dog. After the first compliments had been passed between them, the wolf said, "How is it, my friend, that you are so sleek? How well your food agrees with you. Here am I striving for a living night and day, and barely able to save myself from starving."

"Well," said the dog, "if you would fare like me, you have only to do as I do."

"Indeed," replied the wolf, "and what is that?"

"Why, just guard the master's house and keep off the thieves at night."

"With all my heart," said the wolf; "for at present I have but a sorry time of it. This woodland life, with its frosts and rains, is sharp work for me. To have a warm roof over my head and plenty of victuals always at hand will, methinks, be no bad exchange."

"True," replied the dog; "therefore you have nothing to do but to follow me."

Now as they were jogging along together, the wolf noticed a mark on the dog's neck and could not resist asking what it meant.

"Pooh! nothing at all," said the dog.

"Nay, but pray ——"

"Oh, a mere trifle; perhaps the collar to which my chain is fastened ——"

"Chain!" interrupted the wolf; "you don't mean that you cannot rove when and where you please?"

"Why, not exactly that, perhaps. You see I am looked upon as rather fierce; so they sometimes tie me up in the daytime. But I assure you I have perfect liberty at night; and my master feeds me off his own plate, and the servants give me their titbits, and I am such a favorite, and —— But what is the matter? Where are you going?"

"Oh, good night to you," said the wolf. "You are welcome to your dainties; but for me, a dry crust with liberty rather than a king's luxury with a chain."

From *Aesop's Fables*

EXERCISE 4

Perhaps you have noticed, while listening to classmates, that when they reproduce stories they change direct discourse to indirect. That is, they report in a general way the substance of what the characters say rather than the actual words spoken. For example, you may have heard some one report the conversation between the merchants and the dervish after this fashion: "The dervish asked if the camel was not blind in one eye and lame in the left leg; and the merchants said that he was. Then the dervish asked if the camel had not lost a front tooth, and they said that he had lost a front tooth." Dialogue reported directly, word for word, is better. It not only adds crispness, but is a great aid to the imagination of the listener, who is made to feel almost as if he were present and overhearing the characters as they speak.

Review all of the stories given thus far in this Course. Prepare to tell them in class.

Keep in mind the following things: 1. Before you can tell a story well, you must master it by imagining it clearly. 2. Using strange, unfamiliar words may interfere with the

listener's ability to get a clear impression. 3. Employing *and-a* may annoy the listener, make him think of you rather than of the story. 4. Details help bring a story to life, especially details that describe emotions. 5. Conversation reported word for word adds crispness. 6. Finally, try to tell the story as if it had never been told before. It will help not a little if you will stand facing the class and look straight into the eyes of the listeners. If you feel nervous, smile!

EXERCISE 5

You are at the story book age. What is the most interesting book you have read during the past year? Is it one that you can recommend to others? Is there a chapter in it more interesting than the rest? Does not some one incident, perhaps a thrilling adventure, at once come to your mind?

Prepare to relate to the class an incident from a book that you like well enough to recommend.

In performing this task it will be well to adopt a plan. First tell the title of the book and the author's name. Then give, in one or two sentences only, a general idea of what the book is about. Finally narrate the particular incident that has captured your interest — the happening or series of happenings which you are sure will prove interesting to your hearers.

EXERCISE 6

From all the stories given thus far, select the one you like best. Read it carefully again; then put the book aside and reproduce the story in writing, using words of your own unless the language of the book happens to occur to you.

Here are a few suggestions: It is well to make two copies of a written exercise. This is no more than every careful business man does when composing a really important letter.

In making the first draft use only moderate care in regard to spelling, punctuation, and paragraphing; keep your mind on the story. But in revising this first draft, look closely at each sentence to see that it is correct. Read it out loud. The ear is sometimes a better critic than the eye.

Perhaps you have already observed how conversation is reported, each speech beginning on a line indented. Indented means *bitten into.* Make the "bites" an inch deep. Probably you have noticed also that quotation marks are used to set off the words of a speaker, and that capitals are sometimes employed, but not always, when a speech is interrupted by *said he* or some such expression. It is all explained in detail on page 65. In addition to indentions in dialogue, you will note that there are a few paragraph indentions. Do not make too many of these; just a few will be sufficient to show the broad divisions or sections of the story.

By way of conclusion, read the following composition, in which bits of advice given in connection with the preceding exercises are brought together.

Story Telling

An old recipe for rabbit pie begins with "First catch the rabbit." A good recipe for story telling might well begin with "First catch the story." "Catching" the story means more than merely reading it in a book or hearing it told. It includes making it yours through imagination. That is what words are for — to feed your imagination, help you to lose yourself till you see and feel as the characters in the story see and feel.

Then catch your audience. The surest way to do this is just to let yourself go, swinging along at a good pace. Keep the listeners' imagination busy by giving all details that are really necessary as aids in picturing things. Introduce dialogue, for dialogue adds an air of reality. And bear in mind a few "don'ts." Don't blindly repeat words from memory, lest the

listeners say to themselves, "He's not *telling* us anything; he's just *reciting*." Don't let your eyes slip away. "He's talking to a crack in the floor," some one may say, "or to the trees outside the window." Don't use strange words, for strange words blur things. Don't fall into the *and-a* habit or any other that may draw attention away from the story. And above all be careful not to "let the cat out of the bag," as it is called. That is, keep back the little surprise that usually comes at the tip-end of a good story; for just as soon as the secret is out, away goes the attention of your audience. If you are writing a story, be careful about penmanship, punctuation, indention, and other little things which make it easy for the reader to get your message.

Finally, remember that story telling is a form of entertainment. Accept your responsibility as an entertainer, then, and go about it earnestly, yet with a smile on your face rather than with a wooden expression. Do your part cheerfully. Make story telling a game rather than a task. It is a game, and one that requires skill — skill in capturing the imagination of those before you, making them see, through imagination, all that you wish to have them and feel the way you wish to have them. It is well worth while to learn to play the game well, for ability to move others by controlling their imagination is necessary in many a great undertaking.

DRILL EXERCISES

THE DICTIONARY

The dictionary is a collection of condensed compositions, each telling all that the average person cares to know about some word: how it is spelled and pronounced, and what are its meanings. Frequently a brief sentence containing the word properly employed is given, and sometimes one or more synonyms, or terms which have nearly the same meaning. The dictionary does still more. Whenever possible, it gives the life-story of a word — where it came from, what it meant originally, and what changes in meaning it has undergone; for words — at least some of them — do change in meaning from age to age. Many of these life-stories are intensely interesting.

But there is another way of regarding the dictionary. It is a law book. Ours is a free country, yet we are not free to do what we please. For the common good, we submit to restraint of many kinds. Words are free; but when we misuse them, we become law-breakers. The dictionary, stern book, lays down laws regarding spelling, pronunciation, meanings. Word-respecting people obey these laws.

Own a dictionary as soon as you are able. A dictionary like the one which in all probability lies on the reference table in your schoolroom, a big volume containing hundreds of thousands of words, would be not only expensive but too bulky for frequent use. There are many "pocket" editions, costing fifty cents or less. One of these would be better than nothing, but it contains too little to be of

much value. For daily use, the *Student's Standard Dictionary* and *Webster's Secondary School Dictionary* are perhaps the most satisfactory.

Form the habit of consulting a dictionary freely. See what the law says about this term and that which you are using repeatedly, yet with a suspicion that you may be using it improperly. Lay down the book you are reading, now and then, and look up the meaning of some new word. If an expression has an odd sound, and you find yourself wondering where the word came from, or how it obtained its present meaning, turn to the dictionary. Perhaps it will tell you precisely what you wish to know. Practice of this kind soon becomes fascinating, and it strengthens powers of expression in a wonderful way.

1

By way of testing your vocabulary, make out a list, in neatly arranged columns, of one hundred words which you are sure you have mastered — terms that you can spell and pronounce correctly, and can use with their proper meanings. Unless forced to do so, do not include such little words as the, for, by, *and* it.

Having finished the list, read it to the class. Perhaps some one will discover slips in pronunciation. Then exchange lists with a classmate. He may ferret out a few errors in spelling.

2

Of course you can say the alphabet; you are perfectly sure of it. Then arrange alphabetically, just as they would be arranged in a dictionary, the first fifty words in your list. This is a practical task, as any business man will tell you. For the purpose of discovering errors, exchange lists with a classmate.

3

Although your vocabulary is small, probably it is better, in some respects, than your neighbor's. It may even contain words with which your teacher is unfamiliar. Test this in the following way. Make a list of words suggested by any one of the titles found below. Be sure that no word is misspelled. Be prepared to explain the meaning of any word which is not understood by the rest of the class.

1. Words connected with some sport or game; for example, the words connected with basket ball
2. Words brought into prominence by the war, such as camouflage, zeppelin, trench
3. Words that live in kitchens mainly — kettle, skillet, poach, simmer, etc.
4. The Boy Scout's vocabulary — patrol, scout, tenderfoot, etc.; or the Campfire Girl's vocabulary
5. Words that have to do with automobiles, such as carburetor, accelerator
6. Dry goods words
7. Grocery store words
8. Words that live chiefly on farms
9. City words that might confuse a man from the country
10. The carpenter's every-day vocabulary
11. Words used in buying and selling
12. Words that live mainly on the street and are ashamed to appear in good society
13. Words that you consider rather too prim and proper for daily use

4

Arrange the words called for in the preceding exercise in alphabetical order. Exchange lists with a classmate and be prepared to explain the meaning of any term with which he is not familiar. Explaining the meaning of a term, accurately, in correct English, is a difficult task.

5

Read, in any newspaper or magazine, for twenty minutes, and make a list of all the words whose meanings you do not know. Include every word that you are not perfectly sure about. Do not consult a dictionary; bring your list to class and see if your classmates cannot help you.

Make a second list of words whose meanings you know perfectly, but which you suspect some of the members of your class may not know. Be prepared to explain.

6

The word *line* has over fifty different meanings; the word *head* has over forty. Comparatively few nouns are used to name but a single thing.

Without consulting a dictionary, make a list, alphabetically arranged, of at least ten words each of which has at least two meanings.

PUNCTUATION

Here are the marks commonly used in punctuation:

. period	( ) marks of parenthesis
, comma	— dash
; semicolon	' apostrophe
: colon	? interrogation point
" quotation marks	! exclamation point

These marks are for clearness. They help the reader to see at a glance what words go together. They should be used sparingly. A page peppered with commas is more confusing than if not punctuated at all. If sentences are well constructed, few marks are necessary. Are not the following reasonably clear? Would anything be gained by sprinkling in commas?

1. It is said that a well regulated sneeze calls into play one hundred ten muscles. 15 words
2. The reputation of being absolutely accurate and painstaking is equal to a large amount of capital to a young man going into business for himself. 25 words
3. I have recognized the voice of a friend when it came over four hundred miles on a telephone wire as plainly as if he had been in the next room. 30 words
4. A long procession of lights issuing from the fort was seen to flit across the black face of the waters in the dead of night and the whole city wall between the Cowgate and the Tower of Burgundy fell with a loud crash. 43 words

Punctuation marks must be used correctly. Mr. Edison once failed to secure a valuable patent because in his application for the patent a comma had been incorrectly used. That one little comma changed the meaning completely and spoiled everything. Even though your knowledge of punctuation is not very great, you should be able to see that in the following sentences the meaning is controlled by the marks.

1. The boy said the man was trying to stand on his head.
   "The boy," said the man, "was trying to stand on his head."
2. We manufacture everything made out of canvas, bags, tents, awnings, etc.
   We manufacture everything made out of canvas: bags, tents, awnings, etc.
3. Go see *Breakers Ahead*, the best melodrama ever written, by John Nemo.
   Go see *Breakers Ahead*, the best melodrama ever written by John Nemo.
4. He asked me what I was doing and I said nothing.
   He asked me what I was doing and I said, "Nothing."
5. He was asked to take the place of the third runner who had sprained an ankle.

He was asked to take the place of the third runner, who had sprained an ankle.

Every lady in this land
Hath twenty nails upon each hand,
Five and twenty on hands and feet;
And this is true without conceit.

Every lady in this land
Hath twenty nails — upon each hand
Five, and twenty on hands and feet;
And this is true without conceit.

1

Make on the blackboard the ten marks used in punctuation and write after each its name. Watch your spelling.

Rule. — Avoid placing a punctuation mark of any kind between such parts of a sentence as are closely related and are in their natural order.

Subject and predicate are closely related. Their natural order is subject first, then predicate. To place a mark between subject and predicate when they are in this natural order is undesirable, and very seldom is it necessary. The verb and its complement are closely related. The natural order is verb first and then complement. It is undesirable to separate the two by any mark. When an adjective modifier comes immediately before the word it modifies, avoid separating the two. Keep together words that go together naturally; do not let punctuation marks intrude. Often in reading we pause between an adjective and the noun following it, between subject and predicate, and between a verb and its object; but forget this when you punctuate.

Rule. — The period is used after a declarative or an imperative sentence.

This is a simple rule. Probably it is the first rule for punctuation that you were ever taught, but it may be that you have not mastered it. You know well enough what the words declarative and imperative mean, but it may be that you do not know what a sentence is. You cannot quickly tell, perhaps, whether a given collection of words forms one sentence, two sentences, or a part of a sentence. Note the following:

(Wrong) They came from all directions. Some from upstairs, some from downstairs, some from adjoining rooms.
(Right) They came from all directions, some from upstairs, some from downstairs, some from adjoining rooms.

(Wrong) Then she snatched the diamonds from him and threw them into the river. Where they remain to this day.
(Right) Then she snatched the diamonds from him and threw them into the river, where they remain to this day.

Why, in the examples marked (Wrong) is the period incorrectly used? If you cannot tell, you have not mastered the rule. Study the following:

(Wrong) I felt a tug at my line and pulled up a big fish, it was a flounder.
(Right) I felt a tug at my line and pulled up a big fish. It was a flounder.

(Wrong) At that moment he was startled by a timid knocking, hastily slipping on his coat, he opened the door.
(Right) At that moment he was startled by a timid knocking. Hastily slipping on his coat, he opened the door.

Can you see why the examples marked (Wrong) are incorrectly punctuated? If a group of words contains a subject and a predicate and makes sense when standing alone, it is a sentence. If a group of words standing alone does not make sense, even though the group contains a subject and

a predicate, it is not a sentence. *Where they remain to this day* is not a sentence; it is but part of a sentence. *It was a flounder* is a complete sentence. So too is *I felt a tug at my line and pulled up a big fish.* To apply the rule accurately, one must know what a sentence is. He must be able to see where a sentence begins and where it ends.

Rule. — The period is used after an abbreviation.

This simple rule is illustrated in the following sentence: *Mr. A. B. Clarke of Nashville, Tenn., was present.*

2

Write on the blackboard the first three rules for punctuation.

3

Criticize the punctuation of the following:

1 I know you will like the book, it is the most interesting I have read this year.
2. By the time the guests had arrived, you should have seen him. Covered with mud from head to foot.
3. The great game began promptly at three o'clock. The home team kicking off to their opponents.
4 The college catalogue will tell you all about it, why not send for one?
5. Tilton, our half-back, excelled in speed and in strength too. While Farrel, his opponent, excelled in nerve and judgment.
6. Mr. Snow is a tall man, but carries himself erect, he has gray hair and a ruddy countenance.
7. The pavement was very slippery and the streets were crowded. Autos coming and going. I thought there would surely be a crash, my fears were realized.
8. Please come, if you cannot, let me know by Tuesday.

9. At last a vote was taken. The result proving beyond question that Miles was the favorite.
10. Please excuse Martha from reciting today, because of illness she was unable to prepare her lessons.

Rule.—The comma is used to separate the terms of a series.

The series may consist of several nouns, subjects of the same verb, several verbs having the same subject, several modifiers (adjectives, adverbs, phrases, clauses) modifying the same word. That is, the terms must be in what is called parallel construction. When there are conjunctions between the terms, commas are seldom necessary. If, however, only the last two terms are joined by a conjunction, the comma is used regardless of the conjunction. Here are examples:

Monday and Tuesday and Wednesday were pleasant.
Monday, Tuesday, and Wednesday were pleasant.
It was large, smooth, round.
He went down the road, through the pasture, and into the woods.
Tell us when he did it, how he did it, and why he did it.

Be careful, when punctuating a series of modifiers, not to place a comma between the last modifier and the noun it modifies.

(Wrong) An old, shabbily dressed, forlorn looking, soldier went limping by.
(Right) An old, shabbily dressed, forlorn looking soldier went limping by.

Sometimes, however, the modifiers follow the noun. Then the last term must be set off. This is illustrated in the following sentence:

An old soldier, shabbily dressed, forlorn looking, went limping by.

4

Pick out the terms in each series and show that they are in parallel construction. Punctuate the sentences.

1. Punctuality is the politeness of kings the duty of gentlemen the necessity of business men. 2. Chrysanthemums require very rich soil must have sun and do best against a building or wall. 3. One wave smashed like an avalanche against the chart house, tearing away everything loose bending the steel sides of the deck house and breaking the glass of the lookout windows on the bridge. 4. Tom took a last look at the fire at the still woods at the lake glimmering down through the trees. 5. Their families their friends and their fellow citizens will be proud when they learn of their death. 6. Care should be observed in using a ladder for painting for putting up and removing awnings and shutters and for other work about the house. 7. The test was to tie four knots tell the history of the flag and give the Scout sign the Scout law and the Scout oath. 8. The pick stone-saw wedge chisel and other tools were already in use when the Pyramids were built. 9. North south east and west call for the capital letter when they are used to designate sections of a country. 10. Lunch consisted of cold tongue bread and butter and raspberry tarts.

COURSE II

COMPOSITION

TRUE NARRATIVES

DRILL

WORD GAMES

SPELLING

Words often confused

PUNCTUATION

Quotation marks

TRUE NARRATIVES

Not every story is so fortunate as to gain long life through being printed and becoming literature. Many quite as entertaining as those found in the preceding Course simply pass about from mouth to mouth for a few months or for a few years and then are forgotten. Every family has a score or more of interesting stories which mother, father, or uncle, or aunt, or grandparent tells concerning what happened long ago. Here is an example.

As Father Tells It

One of the stories my father tells is about a fine shot that he made with a pistol when he was a boy. He likes to tell it when he has been beaten at target-shooting. This is about the way it runs:

"One day we boys on the farm got hold of an old 32 caliber pistol. We took it down into the lot back of the barn near the road and began shooting at targets to see who was the best shot. I had made some good shots and of course I felt quite big. A little while afterward some boys came along and began to say, 'Oh, you couldn't hit anything. You couldn't hit the broad side of a barn.' 'I bet I can hit that little sapling,' I replied, pointing to a very small birch a few rods away. They all laughed and yelled, 'Prove it! Prove it!'

"I cocked the pistol and slowly raised my arm until I had the bead on the slender stem of the birch. Instantly I pulled the trigger. When the smoke had drifted away, there stood the tree apparently untouched. How those boys did yell. 'You never hit it!' they cried. 'You go and see,' I replied, not for once supposing that I had hit it. They went to look,

and had hardly touched the sapling when it fell over. It had been shot right in two by the bullet.

"Well, I told them that I guessed I wouldn't shoot any more."

Such stories, it is true, are especially interesting to those who know the actors in them; yet you will agree that if all the stories told in twenty-five different homes could be brought together, they would form a collection far from dull. Something of this sort we can do, if all will enter heartily into the undertaking.

EXERCISE 1

Come to class tomorrow prepared to tell a personal experience story that has been told to you by some member of your family.

But first study the schoolboy composition that has been used as a model. Is the incident interesting? Is the language stiff and bookish, or the kind we employ in natural conversation? Do you like the brief introduction? Do you like the abrupt way in which the story ends? Is the narrative free from errors? Do you think you could improve it a little here and there?

EXERCISE 2

It is strange if you have not heard, from some member of your family or from an acquaintance, more than one thrilling tale about the great World War, stories, possibly, in which the narrators were themselves actors. If no such tales have come to you in this way, no doubt you will recall a number that you have read in the newspapers or in the many books of personal experience written by soldiers.

Search your memory for such a tale. Review it in your mind and prepare to tell it — tell it well. Try to do your best to make the hour given to war stories one not soon to be forgotten.

EXERCISE 3

Write out the story called for in Exercise 1; *or, better still, write another story of the same kind.*

It will be well, while doing this task, to keep in mind a simple outline like the following:

Time and place
Circumstances leading up
to the exciting moment
The exciting moment

A single sentence, or less, may be sufficient for the first topic, but the second may call for several; for unless every circumstance is made clear, the readers may become confused, not seeing things distinctly but guessing at them, and sometimes guessing wrong. The third topic, however, will require most care of all; for at exciting moments a great deal happens, the senses receive many impressions all at once, and the emotions are ever changing. Follow the chronological order if possible; that is, keep going forward, telling what happens in the order in which it happens. Perhaps as you narrate the incident a fourth topic will be necessary, but that is for you to decide.

Do not forget about avoiding *and;* employ it only when it is necessary. Another little error, very common, is seen in the sentence *This boy he threw a stone through the window-pane.* The word *he* serves no useful purpose; it should be omitted.

Here is one more hint. Slang looks worse than it sounds, so try to get along without it when you write. Yet do not be bookish. If you are bookish, some one may say, "It isn't a bit like him." That would be severe criticism. The simple, familiar words that we use every day, if they are wholesome, are quite good enough. One way to avoid bookishness is to imagine, as you write, that you are talking to a friend.

EXERCISE 4

Among the best school compositions are those which tell of the writer's own experiences, particularly the happenings of childhood days. We all have done things which, as we look back on them, cause us to smile, even though at the time they seemed almost tragic, or at least of great importance. Even happenings of a later day, if they are first experiences, or if they stand out in memory as unusual, are often more interesting than much that the authors of story books invent. Here are two compositions which came directly from personal experience. Are they interesting? Which is the better? Do you notice, in the first composition, how little time is wasted in getting the story started? Do you find in either composition a place here and there where the English might be improved? Does either composition bring to mind a story that you could tell?

Mr. Woodchuck

I had often wondered what kind of animal lived in the hole on the side of the hill near the clearing; but I never knew till one day, as I was coming home from a morning's hunt with a rabbit in one hand and my gun in the other, I heard a noise in the brush near the hole. On looking up I saw a large woodchuck eyeing me with as much interest as I was eyeing him. He was sitting on his haunches like a dog begging for a piece of meat. His position gave me a chance for a shot, but before I could raise my gun the woodchuck had popped into his burrow.

I wondered what to do, because I wanted very much to get him; but I knew he was very cunning and I had no trap. At last, however, I thought of a plan which was at least feasible. I laid down the rabbit in a very conspicuous position in the middle of the road and then went and sat down a yard or so on the other side of the den, with my gun pointed where his head would pop up if he came out at all. I waited some time, and as I thought of the cunning of the old fellow I was going

to give up when a furry gray head appeared at the top of the hole. As I had hoped, he did not look behind him but down at the road where he had seen me last. Should I shoot or not? After a second's thought I decided to wait and watch. Down went the woodchuck's head, for he had seen the rabbit in the road; but it appeared again, and although he popped down several times, he at last crawled right out and got up on his haunches right in front of me, watching the rabbit with intense interest.

All this time I sat behind him with a beating heart, so excited I could hardly think. At last I decided to shoot. Slowly I raised my gun. Would he hear the click of the hammer as I pulled it back? He did not. At last I got my aim. Bang!! went the gun. Mr. Woodchuck gave a blood-curdling squeal and rolled down into the road. He was on his feet in a second, however, and into his hole before I could stop him. I could hear him chattering with rage and fright, but I believe he was none the worse for the bullet which knocked him down the bank, for since that day as I have come down the road I have seen him disappear with unceremonious haste into his underground den.

1. At The Dentist's

When I was younger, about five or six years old, my one great dread was of the dentist. I would much rather bear the pain of a toothache, or if I had a baby-tooth loose, I would rather tie a string to it, the string to an open door, and then slam the door shut, than go to the dreaded dentist's. I remember hoping that my teeth would not have to be attended to until I was at least twelve years old, for then I thought I should be so old I would be brave. But my hopes were in vain. At length I had to confess to my mother that I had a loose tooth, after having lived for two weeks in fear that sometime I might swallow it in my sleep.

My grandmother took me to the dentist, who was my uncle, and how I screamed as I sat in the waitingroom. I remember grandmother tried to interest me in a china bulldog standing on the mantel, but it was of no use. Then my turn came.

My uncle came out and smiled, then took me into the other room and talked about everything except having teeth pulled. He gave me quicksilver to play with, and showed me a set of teeth that opened and shut mechanically, and then he slyly drew a pair of pinchers from a drawer.

I screamed! My other uncle came in from the workroom and told me it wouldn't hurt. My grandmother coaxed me with promises of little dolls, candy, soda, anything. I screamed louder! My uncle put down his pinchers. "I'll be bound before I'll pull out her tooth and have her hate me all her life. Take her somewhere else!" He stalked from the room.

His brother patted me on the shoulder. "Come," he said, "it won't hurt. Think of all the nice things you'll get and I'll add to them. There, that's it. There!"

The tooth was out. It hadn't hurt a bit. And then with a beaming face I took grandmother's hand and trudged up town to make her fulfil her promises.

Write an account of something that has actually happened to you, an experience called to mind by one of the compositions you have just read or by one of the following titles. Before beginning, read the paragraph which follows the list of titles.

1. My first day in —— school. 2. My first fish. 3. My first serious accident. 4. A long remembered punishment. 5. My first night in a tent. 6. My first business venture. 7. The time I ran away. 8. When father took me along. 9. My first attempt at driving an automobile. 10. My first day behind the counter. 11. My first party. 12. Taking the cook's place for a whole day. 13. My first night away from home. 14. Terribly frightened. 15. Speaking my first "piece." 16. Lost. 17. My first fight. 18. An early shopping expedition. 19. The day I broke the window-pane.

A little child, lost in the crowd, may not take more than a hundred steps before she is found by her mother. Compared with her emotions of fear and grief, the few steps form an insignificant part of the adventure. A home run

as it appears to the crowd in the grandstand is not the vital thing to the player who makes it, but rather the emotions he experiences as he dashes from base to base. When not talking with others, we are silently talking to ourselves — thinking things over, we call it, or meditating, day dreaming, worrying, etc. Do not forget, when telling of some little experience of yours, to include your emotions, your secret "inside" conversation.

EXERCISE 5

Tell orally, in a simple way, of a little comedy or tragedy in which you have played a part. Below is a list of titles that may help you to decide which of your many adventures to tell.

1. Forgot my ticket. 2. While mother was away. 3. That unprepared recitation. 4. Attempting to earn money by following the directions in an advertisement. 5. How I almost caught the fox. 6. Landing a big fish. 7. Forgot my piece. 8. An untimely rip. 9. When company came unexpectedly to tea. 10. Served me right. 11. Outwitted. 12. Reduced to twenty cents. 13. Ten minutes before the bell rang. 14. Didn't know it was loaded. 15. A case of mistaken identity. 16. More scared than hurt. 17. Befriending a stranger. 18. My inglorious Fourth. 19. A pleasant surprise. 20. A surprise party that failed. 21. Three minutes to play, and three yards to gain. 22. Almost a tragedy. 23. Locked out. 24. A clear case of truancy. 25. The tables turned.

Remember that it is not at all disagreeable to be laughed at if you laugh too, joining in heartily, especially if it is you who start the laughter. So hold back nothing; tell the whole story. The whole story, of course, includes not only what you did, but your hidden emotions as well. On the other hand, do not exaggerate for the purpose of making some experience seem more comic or more tragic than it really was. Tell the truth.

EXERCISE 6

Write a short composition similar to the one called for in Exercise 4, this time telling of what happened not to you but to some one else, perhaps a brother or a playmate. If possible, select an incident that you have witnessed.

Although, as has been mentioned, we all carry on secret conversations with ourselves, concealing emotions, we are not always successful in hiding our feelings. The "faces" we make, the little bodily actions of which we are unconscious, no less than the words we speak and the manner in which they are spoken, betray us, especially when off our guard. If you have read Dickens's *Tale of Two Cities*, you will recall that Jerry Cruncher, on a certain occasion when he was confronted with guilt, "changed the leg on which he rested, as often as if he had fifty of those limbs, and were trying them all; he examined his fingernails with a very questionable closeness of attention; and whenever Mr. Lorry's eye caught his, he was taken with that peculiar kind of short cough requiring the hollow of a hand before it, which is seldom, if ever, known to be an infirmity attendant on perfect openness of character." You need not wait till you become a novelist before taking note of such telltale matters; they form a part of every good narrative. You mention them freely in your recess hour exchange of news and gossip. Do not exclude them when you write a school composition.

EXERCISE 7

Write a composition entitled A Day of My Life.

A schoolboy, asked to give an account of what he had done on the preceding Saturday, or on Sunday if Sunday had been more eventful, handed in the following composition: "Last Saturday I was sick a-bed. Sunday I did the same." That was all, and, under the circumstances, quite enough. But, please, do not pick out a sick a-bed day.

Take one of average interest. Let your record be a perfectly plain one, not "dressed up." The account should contain a little more than you would naturally record in a diary, but nothing that every one takes for granted, like washing face and hands on getting up in the morning. Two hundred words ought to be sufficient, unless the day was "one long to be remembered."

Which is the better expression, *two boys and myself*, or *three of us boys?* Is it polite to say *I and my friend?* Is it better to say *another fellow and I* or *Tom Jones and I?* It will be well to decide these matters before beginning to write.

EXERCISE 8

It was hinted in the preceding exercise that matters every one takes for granted without being told should be omitted. They simply delay the narrative, which should keep moving on. Particularly is this true in accounts of trips, excursions, entertainments, and "good times" in general. And it is well to hurry over the less interesting details, such as the time-table arrangements — what car line you took, when you left home, at what hour you reached the picnic grove, etc. Usually the important part of a picnic narrative is the picnic itself, not the going and coming, though conditions can be imagined that would make the going or the coming overshadow in importance everything that takes place in the grove. But this is the point: When the really important part is reached, you can hardly overdo the matter of going into details. Little descriptive touches, little explanations, whatever helps the imagination to see things and enter into the fun, should be freely employed.

Give orally a five-minute account (not imaginary) suggested by one of the following titles:

1. A little journey. 2. A Saturday expedition. 3. My summer on a farm. 4. A fishing trip. 5. A trolley trip.

6. After rabbits. 7. At the picnic. 8. A church entertainment. 9. A meeting of the ——— society. 10. Getting up a show. 11. Exploring. 12. Clerking it. 13. Selling bonds. 14. A championship game. 15. A night in camp. 16. A day in the woods. 17. A house party. 18. Clamming. 19. A rainy Saturday. 20. A day that was really worth while.

EXERCISE 9

Here is a composition written after a fishing trip. How does it begin? Not by telling that the possibility of making a trip was first talked over and that plans were finally settled upon; nor with an account of the journey to the pond, the engaging of a boat, and the long wait. It begins at the point where something of tremendous interest happens, a "strike." The trip may have lasted a day or a week. The only part really worth telling about was the ten minutes or so occupied by the combat between the boy and the fish. How does the composition end? Not with an account of the journey home, not even with a detailed account of the boy's emotions, which can be easily imagined, but with a "silver flash" announcing that the contest is over, the game lost and won.

A Contest with a Salmon Trout

"*B–R–R–R, br-r-r, br-r-r,*" sounded the reel. "*Br-r-r, br, br-r-r-r.*" I awoke from my half unconsciousness with a start. Dropping the oars, I grabbed my rod. I started reeling in, but I felt nothing. There was a second when I thought I had lost it, then, about a hundred yards back, I saw the gigantic form of a salmon trout come out of the water, shake itself, and fall back with a loud splash.

Of course I was excited, for I then experienced the feeling which comes to every fisherman when he has a big fish on his line, the feeling which is so difficult to describe. My hands trembled. I began to reel in as fast as I could. Suddenly the line stopped with a jerk, and in spite of all I could do the

reel began to turn backwards. When the line had gone out until twenty, fifteen, and at last but ten yards remained, I endeavored to snub it by putting my hand over the reel. As I did this, the reel, which had become looser every minute, fell from the rod to the bottom of the boat.

Luck was in my favor, however, for the fish stopped its mad rush before the line was completely run out. I gathered up the reel and replaced it on the rod as quickly as possible, fearing that if I gave the fish too much slack it would break away. Another rush followed the first, but was in the opposite direction, coming toward the boat. As the trout came nearer, it went deeper into the lake, and as the water was not very deep at this point, I pulled on the line gradually and steadily. When I had succeeded in getting it near enough to see its immense body, it made a third attempt to gain liberty.

My right hand ached with the strain which had been put upon it. Finally, after many more dashes, both long and short, the fish began to give in to what it knew to be the greater power. It pulled on my line like a dead weight, now and then making feeble yanks. After I had got it within a few yards of the boat, I dropped the rod and, taking the net, slowly attempted to dip it.

The movement of the net frightened the trout into making a last final dash. In grabbing for the net I had dropped the rod, so that the handle of the reel was not free to move. As it was suddenly snubbed, the bait slipped from its mouth. However, the fish did not seem to realize that it had gained its liberty, but floated upward until within a foot of the surface and about a yard from the boat.

I was fascinated by its size and beauty. It was about two feet long, its silver body dotted here and there with bright red spots. Evidently the fish was somewhat dazed, and nearly exhausted by the long struggle. Its gills moved lazily as if it were completely tired out.

Could I allow this prize which was within three feet of me to escape? Could there not be a way for me to capture it? I remembered how, a few days before, I had seen a large black bass successfully jigged. Could I not get this one with the

net? I took the net and lowered it, but before it touched the water there was a silver flash. The trout had won.

Here is a second composition in which the action described is confined to a very few minutes. The writer's purpose was to crowd into a single paragraph an account of an exciting moment in a ball game. Is the composition a success? What in particular do you like? What, if anything, do you find to criticize? Could you do better?

Safe!

At that moment Pete knocked out what proved to be a three-bagger. Away towards right field shot the ball and Pete streaked off for first base. The north-end bleachers suddenly sprang into life; a surge of blue and white waved over the stand. The umpire raced with long strides to get a better view. "Lefty," the unvanquished pitcher, eyed his catcher with a discouraged smile. On the players' bench appeared a mix-up of legs and arms as Pete's team-mates hugged each other and cheered him on. Far out in right field a red-stockinged player was making a two-four clip after the ball, while the cheerers for the red sat in strained silence. Pete slid into first base in a cloud of dust and, picking himself up, started his two hundred pounds towards second. Over the farthest corner of the fence tumbled the pursuing fielder. Up in the air arched the ball, and the center fielder in a flurry muffed it. Cheers from the north and groans and cries from the south! In shot the ball to second as Pete rounded that base for third. Straight after him came the ball while he ran as if chased by something much more dangerous than a mere sphere of leather. A cloud of dust enveloped third base; all waited for the umpire's decision. And then through the growing murmur rang the word "Safe!"

Write a short composition, patterned after one of the two you have just read, to which you can give the title An Exciting Moment.

Do not waste time in giving unnecessary explanation, but come quickly to the exciting part. Try hard, by slipping in a color or sound word here and there, to help the reader's imagination. Experiment with the short sentence, using it to indicate that much is happening quickly. Finally, the exciting moment having been described, close abruptly.

EXERCISE 10

Select from an account you prepared in one of the earlier exercises in this Course a single incident occupying half an hour, fifteen minutes, ten, or five even, and cover it in detail. Let there be no introduction, no conclusion, but just the incident itself. If you prefer, you may tell an entirely new story, some little happening chosen from a "red letter" occasion. Whichever you decide to do, narrow things down to the really exciting moment.

Composition tasks in this Course and the preceding one come under the head of what is called Narration, the form of expression employed in giving an orderly report of action. A story is a narrative. An orderly account of what you did last Saturday would be a narrative. Any composition, long or short, presenting in an orderly manner the particulars of an event or a series of events, is a narrative.

A narrative may include much that is purely explanatory. You not only tell, for example, that you pitched your tent in a certain place, but explain why you chose that spot rather than some other. A narrative commonly contains not a little that is pure description. You wish to tell not only that you pitched your tent, and why you pitched it where you did, but how it looked after the last peg was driven and the last rope made taut; so you give a word-picture of it, looking so white and so tiny against the background of tall pines, with the little clearing in front leading

down to the lake. The narrative may contain even more; it may record emotions, as the feeling of pride and solid satisfaction you experienced when the tent was finally ready for occupancy. A complete narrative, then, may be quite a complicated affair into which enter many elements.

Here is a composition gathering up and restating the bits of advice given in connection with the preceding exercises.

Putting Life into Narration

1. Skip.

Skip the long introduction. A few words of explanation may be necessary at the outset, but waste no time. Take warning of Miltiades Peterkin Paul, who, setting out to jump across the brook, went so far back for a good long run, by way of getting a start, that he had to stop and rest before he reached the bank. Skip the little things which everybody takes for granted. They will never be missed. Skip the long conclusion. When the narrative proper is ended, stop. You're through.

2. Pick.

In nearly every narrative it is necessary. There is not time to include everything; you must pick, choose, weigh the importance of things. Some items, though deserving mention, should be disposed of quickly. A chimney is but a chimney; it should not be made as big as all the rest of the house. Slip along, then; pick out the important things and get at them as quickly as possible.

3. Picture.

From start to finish, but especially when dealing with the important parts of the narrative, be lavish with pictures. Help the imagination, through an abundance of details, to see. *We had a lively time on the way back* may call up in the mind of the one who makes the statement twenty things that made the return a lively one; but how little it helps anybody else! Picture through explanation. Picture emotions. The hidden or half revealed feelings are the most important part of most happenings.

4. Be true.

Get things right. Train the eyes and the other senses to be accurate. Train the memory to retain what the senses present. Keep your impressions fresh; do not let them fade away. Be sure that your words do not misrepresent; say what you mean. Be true in another way. Barring slang and the grammatical errors which may creep into your speech in careless moments, employ the language of your every-day talk. Be your natural self.

NOTE. For additional exercises in narration, see Course IX.

DRILL EXERCISES

WORD GAMES

1

There are many word games. One of the simplest is played as follows: A word is selected, let us say *temperature.* Ten minutes is given in which to form new terms from it, no letter to be used more times than it appears in the given word. Thus from *temperature* may be formed *temper, at, tar, rat, part,* etc. Plurals and proper nouns are not to be used. Each word counts one. A word misspelled counts off four.

A word having been selected, play the game. Then let each pupil arrange his list alphabetically and hand it to a classmate for criticism.

2

Here is a speed contest. The instructor will select ten words. With dictionaries before you, find the words as quickly as possible, as each is given out. Stand and give the first meaning of the word as soon as you have found it.

SPELLING

1

This exercise calls attention to ten troublesome pairs. They are common pests. Possibly you have already mastered all but one or two of them. If so, master the one or two.

threw through Surely you know the difference between these simple words. Is it purely by accident that you

sometimes write *Jim through the ball to first base?* Let there be no more such accidents.

to too It is pure carelessness, is it not, that causes you to write, occasionally, *to bad* instead of *too bad?* Then stop being careless. An error is an error, no matter what causes it.

woman women Look carefully at these familiar words. One is singular, the other plural, like *man* and *men.* Do not ever again write *A women's glove was found.*

cloths clothes The dry goods stores sell *cloths* of many kinds. The maid uses *dish-cloths.* We all wear *clothes.*

their there *Their* is a possessive. The two words are correctly used in this sentence: *There* were a few who left *their* friends over *there.*

lead led *Lead,* the present tense form of the verb, rhymes with *agreed; led* rhymes with *bed.*

They all agreed to let Tom *lead.*
He straightway *led* them all to bed.

forth fourth *Fourth* is a numeral. The colonel led *forth* his troops for the *fourth* time. The abbreviation *etc.* means *and so forth.*

coarse course *Coarse* is the opposite of fine, of *course.* We enjoy a four-*course* dinner; we visit the *race-course.* All pupils take an English *course.*

loose lose *Loose* rhymes with *goose;* it means the opposite of *fastened* or *secured. Lose* rhymes with *twos.* The past tense of *lose* is *lost.* Notice that both *lose* and *lost* are spelled with one *o.* Possibly the following jingle will help you to remember:

The old white goose,
They say, is loose.
By ones and twos
Our geese we lose.

breath breathe Our *breath* comes and goes as we *breathe*.

Write, as the teacher pronounces the words to which attention has been called, sentences in which they are correctly used.

2

Here are nine more troublesome pairs. Are you sure that you have mastered them?

seams seems *Seams* is a noun, *seems* a verb. The *seams*, it *seems*, were not securely sewed.

bare bear *Bare* means uncovered. To *bear* is to carry. The polar *bear bears* a heavy coat. Let's go *barefoot*.

grease Greece What a serious error to confuse animal fat and an ancient country!

angel angle When placed side by side, these words are simple enough. Study the endings — *gel*, *gle*. Pronounce each twenty times. Write them. Master them!

leave lief *Lief* is employed in such sentences as *I'd just as lief*. It means *willingly*. It is incorrect to say *I'd just as leave go*. It is correct to say *I'd just as lief go*, or *I'd just as soon go*. *Leave* is also confused with *let*. *Leave him alone* and *Let him alone* do not mean the same thing. What is the difference in meaning?

almost	**already**	**also**	**always**
all most	**all ready**	**all so**	**all ways**

Notice that each word in the top line begins not with *all* but with *al*. Study these sentences:

All most willingly contributed and *almost* emptied their purses.
Are you *all ready*? The signal has *already* been given.
They were *all so* insistent that Peter was allowed to go *also*.
All ways of doing the example were *always* explained.

Write, as the teacher pronounces the words to which attention has been called, sentences in which they are correctly used.

3

Write from dictation the following sentences:

1. Their commander had already led them forth when news came that peace had been declared. 2. Are you all ready? Then please remember that the broth is always spoiled by too many cooks; and don't forget to grease the tins. 3. The angel almost smiled and said the woman's name was Caroline. 4. She lives in Athens, Greece. 5. It was also difficult to breathe; I thought I should surely lose my breath. 6. Tents, provisions, and so forth were abandoned; even then we barely escaped the bear. 7. He made his clothes from pieces of coarse cloth, and the seams were unusually wide, if the bare truth must be told. 8. I'd as lief not go if we must leave him behind. 9. What is the difference in meaning between *Leave me alone* and *Let me alone?* 10. Almost always we had cake also, and pickles too.

PUNCTUATION

Rule.—Double quotation marks are used to inclose a direct quotation.

This is the general rule, related to which are a number of others which call for careful attention.

1. The words included within the marks must be the exact words of the person quoted. It is incorrect to write *He said "that he would come tomorrow."* Either the marks should be removed or the sentence changed to read *He said, "I will come tomorrow."*

2. When a quoted sentence is interrupted by a parenthetical expression like *said he*, two pairs of marks are needed, one pair for each part. For example: *"This," said he, "is most favorable news."* Note that the comma following *This* comes before the quotation marks. Note also that *is* does not begin with a capital letter.

3. If a quotation contains two or more sentences, the marks are placed before the first and after the last — one pair only for the entire quotation, unless it is broken by such a parenthetical expression as *said he.* If the quoted matter is in two or three paragraphs, the marks are placed before the first word in each paragraph and after the last word in the last paragraph. Thus in a quotation containing three paragraphs the marks are used four times — before each of the three paragraphs and after the last.

4. Single marks are used to set off a quotation within a quotation.

"I think," he faltered, "that Tom said, 'Take the right-hand road,' but I am not sure."

5. Ordinarily a comma is placed between a quotation and the words introducing it; but if the quoted passage is long, or is preceded by *as follows* or some similar expression, the colon is used.

The porter replied, "The charge will be a dime, madam."
The sign read as follows: "Fishing strictly forbidden."

6. Quotation marks are used to inclose the title of a book. No comma is placed before the title.

(Wrong) The title of the book is, "The Soul of the War."
(Right) The title of the book is "The Soul of the War."

But titles are indicated also, without quotation marks, by means of italics. The common way of indicating italics, when writing with a pen, is to underline the words to be italicized.

1

Punctuate the following, supplying capitals where they are needed.

1. A little boy was asked how he learned to skate oh by getting up every time I fell down he replied.
2. They go to bed raw recruits he said and wake up professionals.
3. Would you mind shutting the door she said I don't like those bombs coming in.
4. Cultivate the habit of reading something good for ten minutes a day says Charles W. Eliot ex-president of Harvard University Ten minutes a day will in twenty years make all the difference between a cultivated and an uncultivated mind provided you read what is good I mean by good the proved treasures of the world the intellectual treasures of the world in story verse history and biography.
5. He began as follows ladies and gentlemen which made everybody laugh for there were no ladies present.
6. He quickly replied Mr. Alexander gives me permission to say help yourselves but he makes this one request when you leave the cabin please see that the door is locked and the key returned to me.
7. A small office boy who had worked two years on a salary of three dollars per week plucked up courage one day to ask for a raise his employer asked how much he would like to have Well answered the lad I do not think two dollars a week more would be too much You seem to me a rather small boy to be earning five dollars a week I suppose so I know I am small for my age but to tell the truth since I have been here I have not had time to grow.

2

Criticize the following:

1. "Where have you been"? she asked. 2. "This," he explained, "is the assembly hall." "Here the entire school gathers every Tuesday morning." 3. He declared "that every little helped." 4. "I came, she sobbed, "To see the grand procession pass and hear the people shout long live the king." 5. Have you ever read, "Silas Marner"? 6. "Have you no

more of this kind, the gentleman asked? 7. We chose the following motto; "Live and let live." 8. "Come, come" said he, "You're only fooling." 9. "The train was late in starting," he replied, we were also detained an hour in Worcester." 10. In a gruff voice he asked, "What can I do for you"?

3

Standing near the blackboard, give a five-minute talk on the correct use of quotation marks. Illustrate by means of sentences written on the board. You may imagine that the teacher is absent and that you are taking his place.

COURSE III

COMPOSITION

LETTERS

The parts of a letter
The study of models
Tasks in letter writing

DRILL

WORD DERIVATION

PRONUNCIATION

Final *g* and other slighted consonants
Ath el etics and similar mispronunciations

SPELLING

Words containing *ei* or *ie*
Silent *e* before a suffix

PUNCTUATION

Commas to set off parenthetical elements
Comma to set off a dependent element at the beginning of a sentence

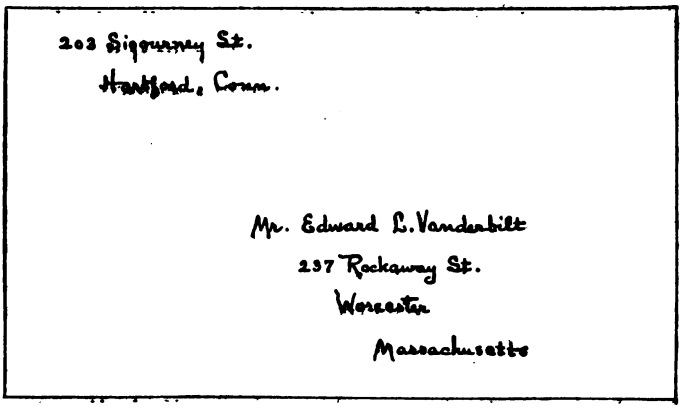
LETTERS

It is estimated that in 1918 the American people were writing letters at the rate of forty millions a day. Many of these were business letters. There are mail-order houses — that is, concerns which sell goods solely by mail — whose sales amount annually to over a hundred million dollars a year, each sale calling for two or three letters. But a large number of the letters delivered daily by the postman are social, between friends or relatives. They have to do with business in a small way only. It is letters of this kind that you are accustomed to write and will continue to write for years to come, unless at an unusually early age you "go into business." This chapter is devoted to your kind of letter writing almost entirely.

A letter is a message. It contains what you would say if, instead of writing, you could speak directly to the person for whom the message is intended. It is simply talk written down. It is a composition. If you can write a good composition, you should be able to write a good letter. But if you examine a letter, for example one of those found in this Course, you will be reminded that a letter contains more than merely a message. There are a few items of information: who wrote the letter, when, where, and to whom. There are also little courtesies, corresponding to the *Good morning* and the *Good bye* employed when we meet friends and when we part with them. Although the message is the principal thing, these other matters are important too. We shall consider first of all, therefore, the good manners,

the etiquette, the conventions, as they are called, of letter writing, doing so mainly through the study of models.

We will begin with a friendly letter such as a boy of fourteen or fifteen might write. Since boys of that age do not always have stationery of their own, we shall imagine that he has borrowed from his father, not the kind he uses in his office, but his home supply for general correspondence. It is white, of good quality, and unruled. Model 1 pictures the envelope as it appeared when ready for mailing. The



MODEL 1

envelope's dimensions, you may imagine, are $3\frac{1}{2} \times 6$ inches. You are invited to forget that the penmanship is not boyish. Please imagine, too, that a stamp has been neatly affixed in the right-hand upper corner, not diagonally nor upside down, and that before addressing the envelope the writer was careful to see that it was right side up.

That which appears on the envelope is a letter in itself, an outside message to the postal clerk and the letter carrier. This is what it says: "In return for the two cents paid the Government (you will find the receipt in the upper right-

hand corner), kindly deliver this letter to Mr. Edward L. Vanderbilt, who lives at 237 Rockaway St. in Worcester, Mass. Should you fail to find him, return the letter to 203 Sigourney St. in Hartford, Conn." But to save time, merely the necessary items of information are given. Note the position of these items. If the envelope were divided into halves, an upper and a lower, would the Superscription, as the name of the person and his address are called, be entirely in the lower half? Divide the envelope the other way, right and left, and what do you find? Note the diagonal arrangement of both the Superscription and the Return Address. Study the punctuation: periods following abbreviations only, and the comma employed only when two items appear on the same line. Would more punctuation add clearness, or be simply a waste of ink? Finally, has the message on the envelope a neat appearance, as if the writer were sufficiently well bred to care how it looked?

Now examine the letter. It is written on unruled paper matching the envelope, a folded or double sheet a little wider than the page of this book and perhaps an inch longer. Take a sheet of commercial letter paper, the size commonly used in business correspondence ($8\frac{1}{2} \times 11$), fold it once, and you will have the exact size. You must imagine that before placing it in the envelope the writer folded the letter-sheet twice, the creases dividing the page into three parts.

What are some of the first things noticeable? Probably that it is plainly, neatly written, and that nothing is crowded. The margin at the left is carefully preserved. There is a margin at the right also, but not so well preserved. Still, no line-end crowds to the edge of the sheet.

Study the Heading, as it is called, in the upper right-hand corner. It has the same diagonal arrangement as the Superscription. Is the punctuation the same? What is the

203 Sigourney St.
Hartford, Conn.
Jan. 30, 1919

Dear Mr. Vanderbilt:

Mother suggests that probably you can tell us the name of a bird we saw last August while at Pemaquid.

It was about eight inches in length, with long, greenish legs and a slender bill. Above, it was bay colored, streaked and blotched with black. The lower parts were somewhat lighter. When we saw it, it was standing in shallow water. At times it would stick its bill deep into the sand and hold it there a few seconds. Its note was a sharp tweet-tweet-tweet. George thinks it must have been a yellow-legs, but I am sure this bird's legs were greenish. A fisherman told me he thought it was a Stilt.

My list has grown since we went bird hunting together last summer. It now contains seventy-four names. George is six ahead of me. I suppose that by this time you have passed the hundred mark.

Yours very truly,
Harold E. Bradford

MODEL 2

purpose of the Heading? In what order are the items of information given?

There are but three things to be noted concerning the Salutation, the line containing the name of the person addressed. First, it is two or three spaces below the Heading. Second, it begins not at the edge of the sheet but at the margin preserved in the letter proper. Third, it is followed by a colon.

The message of the letter does not concern us at present; but observe carefully that the first line of the Body of the letter, as it is called, begins under the colon which follows the Salutation, and that indentions show where new paragraphs begin, as in other compositions. Following the Body of the letter come the polite Leave-taking and the writer's Signature. What do you note concerning their position? What do you note concerning the punctuation and the use of capitals?

EXERCISE 1

Without referring to the book, tell everything you can about Harold's letter to Mr. Vanderbilt. That is, explain in detail what you have observed concerning the Superscription, the Return Address, the Heading, the Salutation, the Body of the letter, the Leave-taking, and the Signature. Call attention to anything in Models 1 *and* 2 *which you think is not as it should be.*

Model 3 shows a letter in which new features appear. Part of the Heading is printed, a common practice. The date, therefore, stands by itself. Note its position. A more striking feature is the Inside Address, as it is called, duplicating the address found on the envelope. It is commonly used except in letters and notes between close friends and between relatives. Note the oblique arrangement, the first line beginning at the margin of the written page. That the letter is a little more formal than the one addressed to

903 SIGOURNEY STREET
HARTFORD, CONN.

January 30, 1919

Mr. Ira W. Allen
37 Edgewood St.
Windsor, Conn.

Dear Sir:

In replying to your letter dated January 27, I forgot to give you directions for finding the cabin.

The electric car will take you to Bloomfield. At Bloomfield a road runs west from the village green to the top of the mountain, about two miles, and then, bending sharply to the left, soon joins the state road to Simsbury. Following this for about three-quarters of a mile, you will come to a place where the road runs between a wooded ravine on the left and a high retaining wall on the right. About 250 feet back of the wall, in plain sight from the road, is the cabin.

You will find the key, I think I told you, hanging on a nail in the hollow of an old apple tree which stands near the porch.

Yours very truly,
Harold E. Bradford
Scribe, Troop 3

Mr. Vanderbilt is suggested by the less intimate Salutation. Following the writer's signature is his official title. Note its position.

EXERCISE 2

Draw on the blackboard a rectangle to represent a letter-sheet; then picture by means of straight lines the correct position of the parts of a letter like Harold's to Mr. Allen.

Draw also a rectangle to represent an envelope, and picture by means of lines the position of the Superscription and the Return Address.

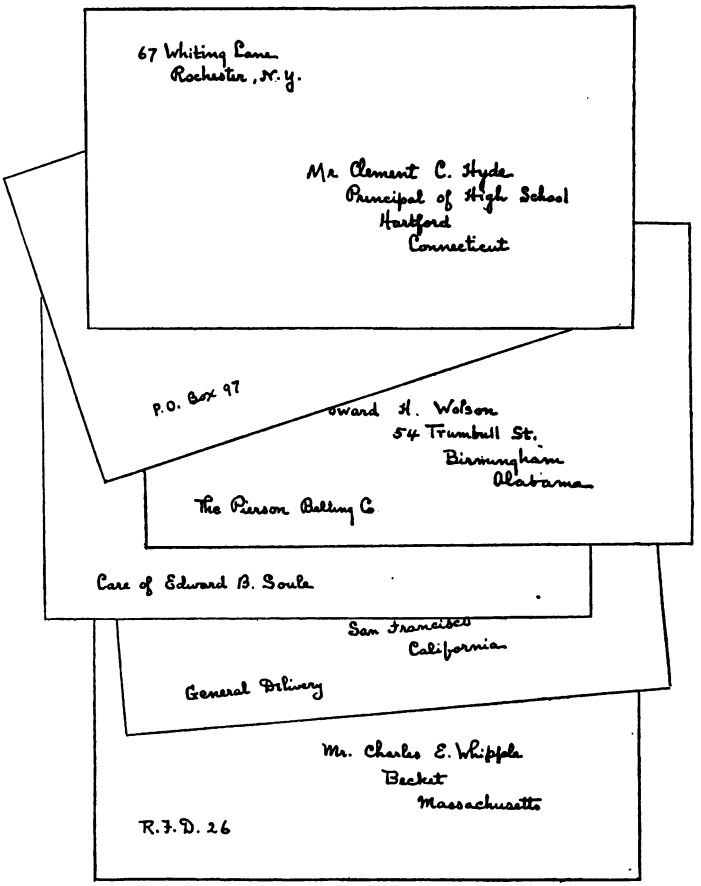
Explain both diagrams to the class and meet whatever criticism may be offered.

The three models examined thus far make plain nearly all that one needs to know about the formalities of correspondence, yet it will be neccessary to study each letter-part a little more closely, taking note of permissible variations and considering with care the problems which trouble inexperienced letter writers.

The Superscription. Model 4 shows a number of addressed envelopes, each illustrating something new. No explanation is necessary; a glance shows why the model given on an earlier page has not been followed. Perhaps you have seen envelopes addressed in still other ways. The one thing to be kept in mind is that the message on the envelope should tell all that the postal clerk and the letter carrier need to know.

The Heading. In a simple note, as to a neighbor, the street and town address might not be necessary. The date should never be omitted.

The Salutation. It is sometimes puzzling to know what salutation is best in a given case. The salutations given at the top of page 79 are commonly found in letters so intimate that the Inside Address is not used.


67 Whiting Lane
Rochester, N. Y.
Mr. Clement C. Hyde
Principal of High School
Hartford
Connecticut
P.O. Box 97
Edward H. Wolson
54 Trumbull St.
Birmingham
Alabama
The Pierson Bolling Co
Care of Edward B. Soule
San Francisco
California
General Delivery
Mr. Charles E. Whipple
Becket
Massachusetts
R.F.D. 26

MODEL 4

Dear Mother:	My dear Mr. Collins:
Dear Uncle Tom:	My dear Miss Collins:
Dear cousin George:	My dear Mrs. Reynolds:
Dear Mary:	Dear Dr. McKee:
Dear Mr. Collins:	Dear Professor Fiske:

Strangely enough, *Dear* is considered a more intimate salutation than *My dear*. Except when it comes first, *dear* does not begin with a capital letter. *Uncle, aunt, father, mother,* and titles of respect do begin with a capital. It is better not to abbreviate a title, with the exception of Mr., Mrs., and Dr. Never write *Dear Prof.*, nor *Dear Professor*, but *Dear Professor Blank*. Here are salutations used with the Inside Address. They are less intimate in character.

Mrs. William H. Taylor 1053 Collins St. Denver, Col.	Mrs. William H. Taylor 1053 Collins St. Denver, Col.
My dear Mrs. Taylor:	Dear Madam:
Miss Mary L. Taylor 1053 Collins St. Denver, Col.	Miss Mary L. Taylor 1053 Collins St. Denver, Col.
My dear Miss Taylor:	Dear Madam:

Dear Sir and *Dear Madam* are more formal than *Dear Mr. Blank* and *My dear Mrs. Blank*. Notice that *Madam* may be used even when the letter is addressed to an unmarried woman, especially if the one addressed is a stranger; but *My dear Miss Blank* is much more commonly employed.

EXERCISE 3

Answer the following questions:

1. How would you address an envelope to your brother or some other member of the family if he were staying with friends in a large city? 2. An office building sometimes houses many different concerns. How would you address an envelope to an

employee of a firm having an office in such a building? 3. Suppose you were planning to stop over in Chicago a few days while on your way to the Coast and did not know at what hotel you would stay. What directions could you give your brother in regard to where to send your mail while you were in Chicago? 4. What is the meaning of R. F. D. 23? 5. What part of the Heading should never be omitted? 6. Can you think of any advantage there may be in placing the address of the writer and the date at the close of a letter instead of at the beginning? 7. When you write, do you prefer a two-line Heading, or a three-line? Why? 8. When should the Inside Address be used? 9. How does its arrangement differ, if at all, from that of the Superscription? 10. Have you ever seen a letter in which the Inside Address came at the close, below the Signature and to the left of it? 11. What Salutations are correct in a letter addressed to a married woman whom you do not know intimately? What Salutations are used in letters to unmarried women? 12. What rules for the use of punctuation and capitals apply to the Salutation?

The Body of the Letter. For the present, one point only will be emphasized. For many young writers the difficult parts of a letter are the beginning and the concluding sentences. Why not omit them altogether? It is much better to do so than to employ sentences that are merely polite — sentences that are used so commonly that they make little impression. The old way of going gracefully from the letter proper to the Leave-taking by means of a worn "stock" phrase is losing favor.

(The old way)

Hoping that I may hear from you soon, I remain

Yours very truly,

Arthur B. Cole

(A better way)

I hope to hear from you soon.

Yours very truly,

Arthur B. Cole

Leave-taking. The commonest form, correct under nearly every circumstance, is *Yours truly;* but many others are employed. Here are the more usual ones. Note that the first word only begins with a capital.

Truly yours	Sincerely yours	Gratefully yours
Very truly yours	Affectionately yours	Respectfully yours

The last of these is appropriate for a young person to employ in a somewhat formal letter to an older person, or for any one to employ in a letter to a person of higher dignity, for example a mayor or a judge.

The Signature. If a stranger signs her letter *Mary A. Clarke*, it is often impossible to tell, in replying, whether she should be addressed as *Miss Clarke* or *Mrs. Clarke.* Here are ways in which the confusion may be avoided:

Very truly yours,

(Miss) Mary A. Clarke

Very truly yours,

(Mrs.) Mary A. Clarke

Yours very truly,

Mary Alton Clarke

Please address

Mrs. John K. Clarke

The Letter-picture. This is a term which may be applied to the general appearance of a letter. An uneven margin at the left, lines crowding to the right edge and perhaps curving up at the end to make room for one more word, lines that are not even approximately parallel, afterthought lines written in the margin, words crossed out, blots, scrawling penmanship, and flourishes are among the things which make the picture untidy and suggest lack of breeding. Here are still other matters to keep in mind:

1. When the letter-sheet is very small, the preliminaries — Heading, Inside Address, Salutation — may monopolize nearly all of the first page. That makes a poor picture. One remedy is to put the Inside Address at the close as in model 6. This is a fashion that is growing in favor even where stationery of liberal size is used. Another difficulty arises when the Salutation extends nearly across the page. If the first line of the letter proper begins under the colon following the Salutation, the appearance may not be good. In such a case the indention of the first paragraph of the letter may be made to conform with that of the other paragraphs.

Yours very truly,
(Miss) Mary L. Peters

Mr. Charles D. Evans
13 Chocolate Lane
Madison, Wisconsin

MODEL 6

2. Do you sometimes find, when writing a letter, that there is not quite room enough for all that you wish to say? What do you do — crowd the lines at the bottom of the page, or place the Leave-taking and the Signature at the top of

the next sheet? Neither makes a good picture. The best way is to rewrite the letter, this time preserving a wider margin. If this is likely to prove insufficient, begin the letter a little lower down.

3. Suppose your letter is quite brief, a mere note calling for less than half a page. Do you like to see the lower half of the sheet blank? It is an excellent plan to have two sizes of letter-paper, one for notes and the other for regular correspondence. If the larger size must be used, try "centering." That is, place the Heading a little lower down and shorten the lines by preserving wider margins.

4. Have you ever received a letter which jumped from the first page to the fourth, then slipped back to page two with the lines now running the long way of the page? Do you like this find-me-if-you-can way of skipping about? It is far better to fill the pages in one-two-three-four sequence, the lines running across the sheet as in a printed book.

5. A good letter-picture calls for a clean pen, good ink (black or blue-black), a blotter, and good stationery. White paper, unruled, with envelope to match, is always in good taste. Courtesy to those who are to receive your letters should prompt you to use as good a quality of paper as you can afford. Styles change from year to year; the stationer tempts with new shapes, sizes, and tints. Avoid the extremes as you avoid extremes in dress.

EXERCISE 4

Answer the following questions:

1. Where should the first line of the Body of the letter begin? 2. What are the most common forms of Leave-taking? 3. Which one is appropriate for a young person to use when writing to an older person, especially a person of higher dignity? 4. How should women sign their letters? 5. What difficulty do you have in giving a good appearance to (*a*) the addressed envelope, (*b*) the

Heading, (*c*) the Inside Address, (*d*) the Leave-taking? 6. What advice can you give concerning what to do (*a*) if the length of the letter is such that the Leave-taking and the Signature come at the top of a page; (*b*) if the letter is so brief that it fills less than half a sheet; (*c*) if the letter-sheet is so small that the preliminary parts of the letter fill nearly a page?

Thus far attention has been directed mainly to the formalities of letter writing, such as the arrangement and the wording of the Heading and the Salutation and the correct use of punctuation marks and capitals. From this point on, the message that the letter contains, which after all is the essential thing, will command chief attention, though formalities must still be kept in mind. Each exercise asks you to study a typical letter and then write one.

EXERCISE 5

My dear Miss Pratt:

Please excuse John's absence yesterday. Owing to sickness in the family, it became necessary for him to remain at home.

Yours very truly,
Mrs. Charles Ward

October 15, 1919

Which would be better for a note of this kind, a card or a letter-sheet? How else might Mrs. Ward have signed her name? Would it have been better had she given her home address? Is the date necessary?

Which, if any, of the following do you like? Give reasons.

1. Please excuse Jane's absence owing to sickness. 2. Please excuse Jane as she was sick and oblige Yours truly, Mrs. Brown. 3. Jane being ill was the cause of her absence. Please excuse her. 4. Please excuse Jane's tardiness owing to the car was late. 5. John has been sick for the passed two days. Therefore could not attend school. 6. Would you please excuse John

for being absent on Mon. Nov. 3, 1919. 7. Kindly excuse John Nov. 3 he had a sick headache. 8. Kindly excuse John for being absent Monday which was due to illness and oblige. 9. Please excuse my son, Samuel from being absent Thursday.

Write one of the following and submit it for class criticism.

1. A note to a teacher explaining why you have not prepared a certain lesson and asking to be excused from reciting. 2. A note from a boy to his employer explaining why he will be unable to report for work on Monday morning. 3. A note to a teacher explaining that you are ill and asking for the lesson assignments for the past week.

EXERCISE 6

THE BURBANK LITERARY CLUB

meets in Room 9 on Friday, December 10, at four. This will be an open meeting. All Seniors and Juniors are invited to attend. The program follows.

Piano selection	Eleanor Russell
Talk on letter writing	Beatrice Lyman
Songs	Derfla Stone
Some famous letters	Genevieve Lane
Songs	Girls' Glee Club

Mary Towne, Secretary

What criticism can you make of the blackboard notices which appear in your school? Why should such notices be brief? Why should they be dated?

Write one of the following:

1. A blackboard announcement of a club meeting, concert, or game to which the public are invited. 2. Copy for a printed

invitation to a school affair, or for a printed ticket of admission. 3. A notice, to be posted in a country post-office, announcing a picnic or an entertainment. 4. A notice for a church calendar, calling attention to a meeting of some club or society. 5. A blackboard notice giving a general invitation to join a school club. 6. A blackboard notice calling for support for the school paper. 7. A notice announcing the results of a club election. 8. A notice designed to get everybody to attend an important game.

EXERCISE 7

84 Evergreen Avenue
Middletown, N. Y.
April 6, 1919

Secretary of Williams College
Williamstown, Mass.

Dear Sir:

Kindly send me a copy of the College catalogue and whatever other printed matter you may have for general distribution that would be of interest to a candidate for admission.

Yours very truly,
Samuel C. Hartley

Where else in the letter might the Inside Address have been placed? What advice can you give regarding how to make so brief a note look right on the letter-sheet? Would the letter be improved if it closed with *Thanking you in advance, I remain,* etc.? Is it necessary to send a note of thanks upon receipt of a catalogue? Why should a letter like the above be brief?

Write one of the following:

1. A postcard note requesting a postmaster to forward your mail, till further notice, to a certain address. 2. A letter to a school principal asking for the course of study and for information concerning admission requirements.

EXERCISE 8

Centertown High School
April 9, 1919

Manager of Baseball Nine
High School, Chester

Dear Sir:

Centertown High would like to arrange for a game with your school. Our schedule is full except for two dates, June 16 and 23. Owing to school regulations, we cannot play out of town except on the second of these dates. Wesley Field can be secured for June 16.

In case you should come to Centertown, the gate receipts, less the amount spent in necessary expenses, would be equally divided. We should expect the same arrangements if we played in Chester.

An early reply will be greatly appreciated.

Yours truly,
Earl B. Rood
Manager

Why does *Sir*, in the Salutation, begin with a capital? Should the words *high school* always begin with capitals? Should you like the letter better if it closed with *An early reply will oblige Yours truly*, etc.? What criticism, favorable or unfavorable, can you make of the letter?

Write one of the following:

1. A reply to Earl Rood's letter. 2. A letter in which you propose a joint meeting of two clubs. You are to imagine that you are secretary of one of the clubs. 3. A letter to the owner of a field, or to the park commissioners, asking for the use of grounds for a game to be played next Saturday morning. 4. A letter to your parents asking permission to accept an invitation to spend the week-end at the home of a friend.

EXERCISE 9

Deerford High School
March 9, 1919

Dear Mr. Bullard:

The annual contest between the boys' debating clubs comes Friday evening, March 15, at eight o'clock. The members of the two teams have expressed, unanimously, the desire that you serve as one of the judges.

If you find it possible to accept this invitation, a car will call for you at a quarter to eight on the evening of the debate.

Yours very truly,
EDGAR F. BLAKE
President of Hopkins Club

John K. Bullard, Esq.
87 Newfound Avenue

Where else might the Inside Address have been placed? What does the title *Esq.* indicate? Would it be correct to write *Mr. John K. Bullard, Esq.?* Why was it best for Edgar to give his official title? Would *Respectfully yours* have been a more appropriate Leave-taking?

Write one of the following:

1. A note from Judge Bullard accepting or declining the invitation. 2. A blackboard notice of the debate. 3. A note to a friend inviting him to attend the debate or some other school affair. 4. A note to a teacher inviting her to accompany a group of young people to a play.

EXERCISE 10

Dear Mr. Williams:

This will introduce to you Edward Parsons, a classmate of mine in Derby High School. His family is moving to Cleveland and it is probable that he will attend University School, which means that soon he may be reciting to you in history.

Whether or not this good fortune comes to him, I am sure that you will enjoy meeting him and that he will value your friendship.

Yours truly,
Henry F. Soule

Oldacres
April 10, 1919

Should a letter of introduction be sealed? Why is it customary to write on the envelope containing the introduction the words *Introducing Mr.* ——— ? Why should such a letter be brief and contain nothing but the introduction? Why did Henry omit a part of the Heading?

Write a letter similar to the above, for some one who is planning to spend a vacation in a town where you have friends.

Write a letter to a friend living in a distant town, telling him about a schoolmate of yours who is planning to move to that town. That is, write such a letter as Henry Soule may have written to Mr. Williams soon after giving a letter of introduction to Edward Parsons.

EXERCISE 11

59 Medway Road
September 2, 1919

Dear Ellen:

Next Saturday all the Joneses, including Rags and Towser, are to make a grand excursion to Congamong Lake. If you don't mind sitting four to a seat, we will call for you at nine.

Don't put up lunch. Hannah has entire charge of meats and drinks and will tolerate no interference. But you will need warm wraps, for we may not be back before bedtime.

Such an important note as this, Ellen, demands an answer by return post.

Sincerely,
Margaret Jones

Why is part of the Heading omitted? Why is (*Miss*) omitted from the signature? Why should such an invitation be answered promptly?

Write one of the following:

1. An invitation from one boy to another, or from one girl to another, to do something interesting — take a Saturday "hike," go sailing, attend a concert, join a house-party. 2. A letter from Ellen to Margaret, accepting or declining her invitation. 3. An invitation from a boy or a girl to an older person.

EXERCISE 12

Home
August 2

Dear Bob:

Here are a few directions about the journey you are to make. Most of them you may not need, but since it will be your first journey alone, perhaps you will not mind my going into particulars.

Send your luggage home by express, "collect," which means that the charges will be paid at this end. You won't mind that, I'm sure, nor the inclosed tags, all beautifully addressed, to tie securely to handles.

Purchase a ticket not for home but for Boston. The train you are planning to take goes through without change at Portland and reaches Boston at 4:35. I hope to meet you at the North Station; but business may keep me at home, or I may have two punctures and a blowout, which might interfere with my being on hand. In case I do not appear, take the Elevated (reached by wide staircase without your leaving the station) for South Station, buy another ticket, and proceed home on the 5:55 express via Willimantic.

Here is just one more point. Your train may be late. You might not reach Boston in time to catch the express. Then what? Why, it's perfectly simple. You

take a taxi for the Bellevue and put up for the night. I'll find you there; or, if I should not appear, you can take a morning train. In case you do fail to make connections, be a good boy and send Mother a telegram so that she won't be worrying about a lost son.

If any other emergency arises, meet it. You're fourteen. Policemen are mighty fine people, when you are in a fix. There's a Y. M. C. A. in every city, aching to help you; it's their business. Then there's a telegraph station, and there's the long distance 'phone. If you get stranded, send word home and probably some member of the family will think it worth while to go after you, for you will be useful next winter in cleaning the sidewalks and doing other odd jobs.

Please give my regards to the Barstows and tell them again how much we appreciate their kindness in keeping you for an extra two weeks after the rest of us had to return home.

Yours truly,
Brother Tom

Robert Peterkin, Esq.
New Harbor, Me.

Is this a good letter? Are the directions clear? Do you approve of the Heading? Did Tom give his brother's address at the close of the letter in a spirit of fun, or for a special reason?

Write one of the following:

1. A letter to a friend who is coming to town, giving directions for finding your home, or a field where a game is to be played, or whatever other place you please. 2. A letter to a person who is to spend the summer in a town where you have spent a vacation, giving whatever suggestions you may think desirable. 3. A postcard note from Bob acknowledging receipt of his brother's letter. 4. A telegram from Bob announcing that he is staying for the night at the Bellevue. (Before performing this task, get a telegraph blank and study the printed directions.)

EXERCISE 13

Nara, Japan
November 30, 1917

Dear Folks at Home:

A few nights ago when in Osaka, a big city down by the Inland Sea, I took a walk which you may like to hear about. It was through a business section, yet the streets, which were without sidewalks, were so narrow that two automobiles could not pass without one crawling under the other. Finally I saw ahead many lanterns, large red ones, in front of the little shops, and hastened on to see what might be the fun.

It seems a temple had recently undergone repairs, and while the workmen were busy, the gods (idols) had been removed to another place. Now that all was spic and span again, the gods had been brought back, and the neighborhood was holding a festival. The temple was brilliantly lighted with beautiful lanterns. Priests in white and gold were sitting on a sort of side porch, and at intervals a girl, about your age, Ethel, danced slowly while a priest beat a drum.

Thousands came to worship. That is, each approached the temple, bowed, clapped his hands two or three times, whispered a few words of prayer, then tossed a coin into a big contribution box which had slats across the top. In the temple yard were many little stands where all sorts of trinkets were for sale — balloons, dolls, toys, cakes, candies, and I can't remember what else. There were ever so many boys and girls about, and scores of babies strapped to their mothers' backs by means of broad sashes. I bought a doll for eight cents and gave it to a little mite about your age, Mildred, who had been looking wistfully at it for a long time but did not have enough money by sixteen sen (eight cents) to become its mother.

Around the temple yard (it was about the size of a city school yard) were stone posts about six feet high, with cavities near the top for lanterns; and all the little shops for half a mile in every direction were gay with red lanterns. Shops, you know, are little stores each about the size of our diningroom, where everything under the sun is sold. They have no front windows but are open to the street. Hour after hour the happy crowds, not at all noisy as they might be in America, passed up and down, buying things, praying, then buying more things or simply drifting along, the scraping of their clogs making a refrain very different from the roar of our city streets.

In my next letter, Mildred, I mean to tell you about a theater in Osaka where all the actors and actresses are dolls, perhaps four feet high, wearing lovely clothes, each doll held by an attendant in black whom you are not supposed to look at, who makes the doll's hands and head move as if it were alive, while a singer chants the story which the dolls act out.

Thank you, Donald, for your newsy letters. I thought of you and your love for astronomy, recently, when I turned out at four in the morning to take a steamer down the Inland Sea. The stars were very bright and remained so until nearly six, when they faded and left a pale moon — like a monarch deserted by all his hosts.

Love to everybody in the house, and best regards to all the neighbors.

Uncle Tom

Does this letter begin too abruptly to suit you? Is it conversational in tone? What is the secret of a good travel letter? Do you happen to have at home a travel letter that you would be willing to read to the class? Is the postage for a letter going to a foreign country the same as for other letters? Why are letters received from foreign countries so often written on very thin paper?

Write one of the following:

1. A home letter, full of news, to a friend who, you may imagine, is traveling in France. 2. A letter full of school news to a schoolmate who is recovering from severe illness. 3. A letter to a cousin telling of a recent good time. 4. A steamer letter; that is, one to be read on board ship.

EXERCISE 14

Cut paper to represent envelopes, or mark out rectangles to represent them. Address one for each letter in this chapter and submit them for class criticism. Take great pains not only to make the address correct in form but to give the envelope a neat appearance. That is, be careful that lines are parallel and the items so placed that the "picture" is attractive.

EXERCISE 15

Inventing appropriate names, address an envelope to each of the following. Instead of a real envelope a rectangle of paper may be substituted.

A clergyman in Indianapolis; the principal of a city high school; a friend who is visiting relatives in Seattle; the editor of a newspaper; a gentleman staying at a New York hotel; a friend passing through Baltimore, who is to call at the general delivery window at the post-office for his mail; a lady visiting Mrs. J. G. Holland, who occupies apartment 14 of the Woodstock, 30 Pershing St., San Francisco.

EXERCISE 16

Write one or more letters, as your instructor may determine, selecting from the following:

1. To a teacher, asking to be excused from a recitation. 2. To a friend, informing him that he has been elected a mem-

ber of a club, the nature of which you explain. 3. To the secretary of the club mentioned in 2, declining or accepting membership. 4. To a friend, congratulating him on a recently won victory. 5. To a friend of your own age, inviting him (or her) to take lunch with you. 6. To the publishers of the *Literary Digest* (Funk & Wagnalls, New York) asking them to send you the magazine for a year. The price is four dollars. How will you send the money?

EXERCISE 17

Perform one of the following tasks. Write naturally, keeping in mind the purpose of your letter.

1. Write a letter to a friend, describing a journey you have taken recently, or a good time of some sort. A real friend, in this task, will be preferable to one imagined, a real chain of happenings preferable to anything "make believe."
2. Write a letter to your parents, who are away from home.
3. Charles Glegg of 13 Wallace Terrace, Edinburgh, is a friend of yours. The school he attends has no gymnasium; he would like a description of yours. Write to him. (For gymnasium you may substitute something else having to do with school. If you are a girl, you may write to Jean Glegg, who is sister to Charles.)
4. If you are a girl, write to a friend, real or imagined, describing certain costumes you have admired recently.
5. A child has been made a cripple for life by an accident. Your school is sending him a wheel-chair. Write the letter which is to go with the gift.

EXERCISE 18

Come to class prepared to write, from the instructor's dictation, three or four letters. Make neat copies of these letters and hand them to the instructor the day following.

EXERCISE 19

What replies would you make to the following?

1. "It isn't necessary for me to learn to write letters; I mean to have a stenographer to attend to my correspondence."
2. "Who cares how a letter is punctuated or how the parts are arranged? What the letter says is the whole thing."
3. "Letter writing isn't in my line. I never could write a decent letter and I never shall be able to."
4. "Some of the best letters I've ever received have been hastily scrawled affairs, more blots than punctuation marks."
5. "Many a business man has made his fortune without being able to write more than his name."
6. "Some of the stupidest letters I have ever received have been perfect in form."
7. "It's all nonsense to say that a man's character is revealed by the kind of letter he writes, and that he is judged by his letters as he is judged by his personal appearance and by his speech in daily conversation."

NOTE: For additional exercises in letter writting, see Course VI.

DRILL EXERCISES

WORD DERIVATION

Have you ever, while eating a sandwich, paused in the middle of a bite to wonder where the agreeable combination of meat and bread got its name? Nothing about it suggests sand or witches. Scholars tell us that it bears the name of a certain English earl who, long ago, brought this form of hasty luncheon into aristocratic favor. There is an interesting story concerning it. Where did the word *dunce* come from? We trace it back to a man's name. The man is forgotten; the name lives on. A century hence people may be wondering how the word *ford*, applied to a certain type of automobile, originated. Many new things bear the names of people. *Fuchsia*, *dahlia*, and *wistaria* are not the only flowers bearing the names of botanists. *Macadam* was invented by a Mr. Macadam. Things are named also after places. It is easy to guess that spaniels were first so called because they came from Spain. Copper came from Cyprus, currants from Corinth, sardines from Sardinia.

1

The words in the following list have nothing to do with persons or places. How did they originate? Can you not add to the list?

mew	hiss	bang	snarl
grunt	click	howl	chuckle
chirp	whiz	chickadee	twitter
chatter	zip	snore	crackle

2

It is estimated that nearly one-third of our language is, directly or indirectly, of Latin origin. That is, we have taken words once spoken by the Romans and made them over. But words have been borrowed not only from the Romans; they have been adopted from every part of the world. Perhaps you can guess where some of the following came from. A good dictionary will tell you about the rest. It may take five or ten minutes to learn the meaning of the letters and symbols employed in the dictionary in giving such information. Don't grudge the time. It pays well to learn how to use a dictionary.

wigwam	chauffeur	telephone	crag
tea	kimono	postscript	molasses
sabbath	soprano	adieu	macaroni
czar	yacht	mosquito	sombrero

3

Rufus originally meant *red.* What does your birth name mean? Perhaps the dictionary will tell you. Here are other names which may interest you.

Margaret	Harold	Alfred	Theodore
Dorothea	Blanche	Clara	Flora
Ethel	Winifred	Gertrude	Peter
Elizabeth	Henry	Francis	Phyllis

4

Sometimes a word, in addition to conveying a meaning, suggests a story. *Babel,* for example, not only expresses the idea of tumult or confusion, but brings to mind the Bible story of the building of the tower of Babel. When the word *atlas* is mentioned, we think first of a large book full of maps; but if we are familiar with Greek myths, we may think also of the giant who groaned under the burden of holding up

the world on his shoulders. *Volcano* suggests the forge of the blacksmith god Vulcan; *morphine* brings to mind Morpheus, god of sleep; and the tragic story of Tantalus is brought back by *tantalize.*

Other words, when their origin is known, suggest pictures, if the imagination is at all active. *Smuggle* is traced to a word meaning *to creep. Squirrel* probably comes from two old words meaning *shadow* and *tail.* Can you not see the picture? *Anguish* is from the Latin *ango, to choke; torment* is from the Latin *torqueo, to twist. Debate* really means *to strike down.* The original meanings of other words cause us to smile. It seems that a *nasturtium* is a *nose-twister,* an *amateur* is a *lover,* a *butler* one who looks after *bottles,* an *acrobat* one who *walks on tiptoe.* To *indent* a paragraph is to *take a bite out* of it. To *fret* is to *eat. Parrot* means *little Peter,* and *tassel* seems to be derived from *ankle-bone.* Possibly the far-away source of *wheedle* is a Greek verb meaning to *wag the tail!*

The derivations of still other words reveal their essential meaning. A *climax* is a *ladder.* An *anchor* is a *hook.* A *periscope* is an instrument for *looking around. Centipede* means a *hundred feet.*

It may be that the dictionary which you are accustomed to use does not trace words to their source, but probably there is one in the schoolroom that does. You may have difficulty at first in understanding the dictionary's way of explaining derivations; yet it is well, teacher and pupils working together, to examine a few words. It will help to interest you in language, and through such interest will grow a desire to treat words with greater respect.

Look up the derivation of the following words:

umbrella	circus	accumulate	lunatic
Bible	style	manicure	telegraph
cranberry	silly	dandelion	error

smear	salary	cunning	crystal
coffin	thimble	unanimous	senate

5

Look up the derivation of the following:

neighbor	autograph	courage	athlete
pastor	minister	mayor	manufacture
submarine	alphabet	colossal	handkerchief
bicycle	agriculture	automobile	cauliflower
cyclometer	millinery	alderman	dexterity

PRONUNCIATION

Y-e-s spells *yes*, not *yep* nor *ayup* nor *ayuh*. *N-o* spells *no*, not *nope* nor *naw*. There is a difference in meaning between *don't you* and *don't chew*. *W-h-a-t d-i-d y-o-u s-a-y?* is not pronounced *Huh?*

Does it matter? Everybody says *nope* and *ayuh* and *huh*. No, not everybody; and there are times and occasions when few of us employ such expressions intentionally. If they do slip out at unguarded moments, we are ashamed, just as we are when a yawn overtakes us. We are well aware that faulty pronunciation is a sign of ill breeding.

Many common mispronunciations are due solely to carelessness, but many arise from ignorance. They are like rips in a garment, or spots, which the wearer of the garment does not perceive because they are where he cannot see them. Even if no one noticed our slips, to mistreat a word would be bad manners just the same. Remember that the English language is *our* language. Respect it! Have a pride! Learn to employ it as well-bred men and women do. Watch your speech.

1

"Good evenin', Bill. Where you workin'?"

"I'm doin' nothin' at present, Tom; just livin'."

You have heard people talk this way, clippin' every final *g*. Usually such people also say *kep* for *kept* and pronounce *strict* as if it were spelled *strick*.

Practice saying the following. Don't let final g *and* t *escape you.*

going	doing	learning	pudding
something	nothing	everything	anything
speaking	asking	running	amusing
evening	including	leaving	waiting
fact	strict	direct	perfect
connect	extract	expect	kept
except	tract	attract	select

2

A consonant occurring elsewhere than at the end of a word is sometimes slighted. *Recognize*, in careless speech, becomes *reconize*. Sometimes an entire syllable is clipped. For *usually*, we say *usally*.

Practice pronouncing the following:

quarter	partridge	Arctic	recognition
orphan	government	adjoining	chestnut
February	library	surprise	eleven
mystery	history	perhaps	regular
governor	usually	poem	enthusiasm
delivery	actually	calculate	reasonable
machinery	superintendent	majestically	several
particular	miserable	personal	national
interest	general	barrel	really
memory	laboratory	accidentally	different
reverend	quarrel	aerial	aeroplane
military	natural	vowel	jewel

3

Here is a nonsense paragraph containing fifty or more words which, in careless speech, might be mispronounced. Try it.

At a *quarter* of *eleven, several military gentlemen direct* from the *laboratory*, where the *superintendent* and the *governor* had *accidentally* met them, imparted an air of *mystery* by *entering* the *adjacent library* where they looked up the *meaning* of *partridge* and *Arctic pudding*. This was of *particular interest, perhaps*, to the *honest general delivery* clerk who happened to be *going* by *reciting* from *memory* a *poem* about an *orphan* who *accidentally* fell into a *barrel* while *seeking* a *jewel*, and was rendered *miserable. Really*, it was *something majestically different. National history* was made on that *memorable February evening* of many *surprises*. Yet the clock *kept ticking* as *usual*, all its *machinery being* in *perfect running* order. But this *narrative* grows *unusually* tiresome for *several* reasons. My *enthusiasm actually* wanes. You may summon my *aeroplane*. I must be *going*. Good *evening*.

4

Ath el et ics, sawr, and *drown ded* are common mispronunciations of *ath let ics, saw*, and *drowned*. Occasionally a silent letter is sounded. *Often* should be pronounced *of'n*, and *herb* should be pronounced *erb*.

Study the following:

ath lete (not ath el ete)
a cross (not a crost)
saw (not sawr)
Wales (not Whales)
moun tain (not ma oun tain)
chasm (kaz'm, not kaz um)
salmon (sam un, not sal mon)
house (not haouse)
used (not ust)
um brel la (not um ber el la)
hin drance (not hin der ance)
col umn (not col yum)
spasm (spaz'm, not spaz um)
law (not lawr)
per se vere (not per ser vere)
now (not na ow)
sword (sord, not sword)
listen (lis'n, not lissun)

SPELLING

In spelling *niece, relieve*, and other words in which the diphthongs *ei* and *ie* have the sound of long *e*, perhaps you are sometimes in doubt which of the two letters making up

the diphthong should come first. When in doubt, note what consonant comes immediately before the diphthong; then apply this rule:

If the letter *c* you spy,
Place the *e* before the *i*.
If you do not spy a *c*,
Place the *i* before the *e*.
But *either, neither, leisure, seize*
Are four exceptions, if you please.

Even if you do not remember more than the first two lines of this jingle, it may help in time of need. Here are the principal words to which the rule applies. Notice that in each case the diphthong has the sound of long *e*, as in *be* and *tree*.

receive	believe	piece	fierce
receipt	belief	pierce	grief
deceive	relieve	shriek	grieve
deceit	relief	chief	fiend
conceive	achieve	niece	yield
perceive	besiege	thief	ceiling

1

Write the rule from memory.

Write from dictation the following sentences. Do not forget the exceptions.

1. When my niece perceived the thief, her piercing shriek brought the chief of police to her relief. 2. He seized the fierce fiend, who now is repenting at his leisure. 3. Little is achieved through deceit. 4. A piece of the ceiling fell; what caused it to come to grief I cannot conceive. 5. Neither can either of the plasterers, though I besieged them with questions. 6. I shall soon receive from them a receipted bill.

Nobody misspells *change*, and there are few simpler suffixes than *able*. But does *change* + *able* make *changeable*

or *changable?* What an easy word is *write.* Add *er* to it, and then what do you have — *writer* or *writter?* Joints are trouble-spots; for frequently they mean the doubling, or changing, or omitting, of a letter. Word-joinery is learned mainly through observation, but there are a few rules which every one should know. As useful as any is the rule for adding suffixes to words ending in silent *e*, for such words are very numerous and also very troublesome.

Silent *e* is usually kept before a suffix beginning with a consonant, and dropped before a suffix beginning with a vowel, but words ending in *ce* or *ge* retain the *e* before a suffix beginning with *a* or *o*. Words ending in *ie* drop the *e* and change the *i* to *y* before the suffix *ing*.

Safe + *ty* makes *safety*, for the suffix begins with a consonant. *Hope* + *ing* makes *hoping*, for the suffix begins with a vowel. But *notice* + *able* makes *noticeable;* for though the suffix begins with a vowel, that vowel is *a*, and the parent word ends in *ce*. Likewise *courage* + *ous* makes *courageous;* for the parent word ends in *ge* and the suffix begins with *o*. *Die* + *ing* makes *dying*, the final silent *e* being dropped and the *i* changed to *y* before the suffix *ing*. Here are additional words illustrating how the rule works:

positive + ly = positively. (Suffix begins with a consonant.)
engage + ment = engagement. (Suffix begins with a consonant.)
dine + ing = dining. (Suffix begins with a vowel.)
write + ing = writing. (Suffix begins with a vowel.)
peace + able = peaceable. (Word ends in *ce;* suffix begins with *a*.)
advantage + ous = advantageous. (Word ends in *ge;* suffix begins with *o*.)
vie + ing = vying. (Word ends in *ie;* suffix is *ing*.)

Notice that *usually* occurs twice in the rule. This means that there are exceptions, though they are few in comparison

with the total number of words concerned. *Singeing* and *dyeing* retain the *e* to distinguish them from *singing* and *dying*. *Truly, duly, awful, wholly, argument,* and *judgment* are other important exceptions. But these words, fortunately, are seldom misspelled.

2

Learn the rule so thoroughly that you can write it word for word and give the exceptions. Be sure that in giving a rule for spelling you do not misspell any words.

Be prepared to explain the meaning of suffix, vowel, *and* consonant.

3

Do the following tasks in word-joinery. Explain in parenthesis how the rule applies.

love + able =	come + ing =	amaze + ment =
courage + ous =	bone + y =	sale + able =
nine + ty =	prove + ing =	tie + ing =

4

Write again the complete rule for adding suffixes to words ending in silent e.

Do the following tasks in word-joinery. In each case explain in parenthesis how the rule applies.

positive + ly =	plane + ing =	lie + ing =
service + able =	nine + teen =	change + able =
advertise + ment =	advertise + ing =	conceive + able =
arrange + ing =	arrange + ment =	move + able =

Show that each of the following is an exception to the rule: truly, duly, wholly, awful, judgment, argument, singeing, dyeing.

PUNCTUATION

Rule.—The comma is sometimes necessary to set off words or groups of words when they interrupt the thought or the grammatical sequence.

This is a broad rule covering many cases. It cannot be followed blindly; judgment must be exercised. Some interruptions are so slight that they do not call for punctuation. Here are a few examples of sentences requiring commas:

1. We think, gentlemen, that we have proved our point.

The word *gentlemen* is "independent by address." It breaks in upon the grammatical sequence. Notice that two commas are required. If the independent element stands first in the sentence, but one is called for. Thus we write *Tom, I want to see you.*

2. Peter, the youngest in the party, soon began to lag.

Here we have a phrase in apposition coming between the simple subject and its verb. Nearly all such appositives are thus set off, but not quite all. We write, correctly, *Longfellow, the author of many poems, was a Harvard professor.* But we also write *The poet Longfellow was a Harvard professor;* for in this sentence *poet* is used like an adjective, and we prefer not to separate it from *Longfellow*, just as we would not write *The gentle, Longfellow.*

3. At nine o'clock, no word having been received from headquarters, we crossed the river.

In this sentence *no word having been received from headquarters* is a participial phrase in "absolute construction," as it is called. It interrupts the simple sentence *At nine o'clock we crossed the river.* It is a bit of explanation thrown in parenthetically.

4. This, moreover, would take too much time.

Moreover is but one of many expressions — for example *however, indeed, no doubt, of course, on the contrary, nevertheless* — which have a way of slipping in between subject and verb and between verb and object.

5. Yoke pond, I am inclined to believe, is my favorite vacation spot.

Here we find a complete sentence, *I am inclined to believe,* introduced between *pond* and the predicate *is,* though if we were analyzing the sentence, we should explain that the object of *to believe* is *Yoke pond is my favorite vacation spot.*

1

Punctuate the following:

1. Do you think sir that I can do it? 2. He gave I am told all that he had. 3. The range of the bee unless urged by hunger is about two miles. 4. If any man doubt my sincerity and some may doubt it I will try to satisfy him. 5. Neptune seeing the Greeks hard pressed came to their assistance. 6. This book if you are willing I will take home with me. 7. A single failure however does not mean defeat. 8. It is but a little land barren and rocky and looks to the northeast. 9. June 30 the first day of vacation seemed ages away. 10. The following day the weather being fine we made good progress.

Rule. — The comma is placed after a dependent clause standing first in a sentence.

Example: When you are ready, let me know.

The purpose of this rule is to show the reader, by means of the comma, where the dependent element ends and the principal element begins. Sometimes, it is true, a sentence is perfectly clear even though this rule is not observed; yet so frequently is the comma an aid to rapid reading that

it is well for the young writer to form the habit of always setting off the dependent clause when it comes first. But there is one important exception. Noun clauses are classed as dependent. They may be used as subjects, and usually it is not well to separate subject and predicate. Therefore when a noun clause serving as subject stands first, it is seldom necessary to set it off. In the sentence *What had happened was soon explained*, the clause *What had happened* serves as subject. A comma after *happened* is unnecessary. Study the following, asking yourself in each case whether taking out a comma or putting one in would add clearness.

If anyone should ask you, tell him the truth.
While we were eating, one of our company stood guard.
How we could get across the river was a puzzling matter.

2

Pick out the dependent clauses. Punctuate the sentences. Try to show that placing a comma after the dependent clause helps the reader to grasp the meaning quickly.

1. As he was passing by the door opened suddenly. 2. While we were eating threatening clouds were darkening the sky. 3. As soon as he had left Portia sent a messenger to Padua. 4. When the fish is nibbling the float goes under. 5. After the bottom was nailed on the boards were sawed off even with the sides. 6. As you know the earth turns on its axis daily. 7. While a thousand candle-power firefly flitting up and down a street would be cheaper than an equivalent number of electric lights the insect would not be a complete success. 8. Unless they begin a sentence the words *oh* and *ah* do not require capitals. 9. When pianos tables or other heavy pieces of furniture are to be moved about the rooms it is better to get behind and push instead of pulling. 10. As the thin cables streamed upward and over the sheave-wheels above the shaft and down to the reeling-drums I looked at the men

about me and felt a sudden mortification at the clean blue of my overalls and the bright polish of my pick and shovel.

Rule. — The comma is sometimes necessary, but not often, after a phrase standing first in a sentence.

Nothing is gained by setting off simple phrases such as are found in the following sentences:

Behind the tent was a grove of trees.
In the afternoon we went shopping.

But occasionally when a phrase is very long, perhaps containing a clause, a comma to mark its end is an aid to clearness. Occasionally a phrase containing a participle or an infinitive, or one ending with a preposition, really needs setting off lest the reader take it for granted, for an instant, that some word farther along in the sentence is the object of the participle, the infinitive, or the preposition. In each of the following sentences, for example, the comma is undoubtedly of some service to the reader.

To begin with, John proved an unsatisfactory cook.
Having gone so far that it seemed a pity to turn back, they decided to push on.
After all, the dinner was a great success.
Admitting all that you say, we still feel that the boys were not wholly to blame.
The signal having been given, we scrambled out of the trench and rushed ahead.

3

Each of the following sentences begins with a phrase. Which of the phrases do you think should be followed by a comma?

1. In the confusion that followed Ben Jones was forgotten. 2. Crossing the river by the new stone bridge we were soon in the heart of the city. 3. Admitting all that you say we feel nevertheless that the wrong was unintentional. 4. Soon

after the workmen came to repair the damage. 5. By the way the mail arrives at seven. 6. Not long after the door of the coach was thrown open and a masked robber appeared. 7. For the purpose of helping those who do not understand please explain the problem again. 8. The night before he had said that there was no danger. 9. Having arranged for our seats at the table we went in search of our staterooms. 10. Staying at home because you do not care to go is not like staying at home because you cannot go. 11. Every possible care having been taken to avoid accidents we did not feel at all to blame. 12. In the meanwhile Sir Lancelot of the Lake still lay asleep under the apple tree.

COURSE IV

COMPOSITION

EXPLAINING

Simple exercises in exposition

DRILL

PRONUNCIATION

Correct sound of *a*, *o*, and other vowels

SPELLING

Adding suffixes to words ending in a consonant

PUNCTUATION

The colon
Ways of punctuating enumerations
The interrogation point
The exclamation point
The apostrophe

EXPLAINING

"Which way to the railroad station?"

The busy traffic officer jerks a thumb over his shoulder, holds up three fingers, then points full arm to his left.

"Thanks," you shout as your car shoots ahead. The wordless message is as clear as if he had taken time to say, "Straight ahead for three blocks, sir, then turn to your right." Practice has made him both quick and accurate in giving directions. You covet his ability.

The farmer who obligingly stops his horses to answer your question is more deliberate than the traffic officer. He may even trace a rough map of the region, marking out in the sand with the butt of his whip each road and cross-road, dotting in here and there the noticeable landmarks, and warning against possible mistakes. Before he returns to his plow, everything has been made as clear as his furrow is straight. You envy the farmer. For it is probable that you have felt more than once that most disagreeable sensation which comes when it flashes upon you, a moment too late, that you have carelessly misdirected a stranger; and very likely you know through bitter experience what it means to tramp a weary mile or two in vain, all because some one who tried to tell you the way "got you all mixed up." It is not an easy matter to give accurate directions so worded as to be readily understood.

EXERCISE 1

Write out brief yet complete directions for finding at least two places or things suggested by the list below. In a pre-

liminary sentence explain where you are at the time you give the directions, and to whom they are given — a child, a stranger, or some member of your family who frequently loses his way.

1. The post-office. 2. The railroad station. 3. The police station. 4. A certain church. 5. Your home. 6. Farmer ——'s house. 7. A certain doctor's office. 8. A fire alarm box. 9. A certain counter in a large department store. 10. A certain book in a public library. 11. Some small article which you wish forwarded to you from your home. 12. A leak in a boat. 13. A certain bird's-nest. 14. A favorite nook in a city park. 15. A certain pool in a stream. 16. A shack in the woods. 17. A place where arbutus, or some other flower, grows. 18. A treasure which you may imagine that you have cunningly hidden.

Here are a few hints: (1) Use your imagination. Put yourself in the place of the person whom you are addressing. What will this person, a mere child, perhaps, be likely to misunderstand if you do not make things very clear? (2) Employ freely such guiding words as *first, next, a little beyond this turn, keeping the river on your left.* Don't use *somewheres;* there is no such word. (3) If you can make directions clearer through a simple drawing, by all means include one.

EXERCISE 2

Write answers to one or more of the following questions — as many as you can in the time allotted. Come to class prepared to answer orally at least two more.

1. Why are you attending school? 2. What are the main reasons why pupils leave school before graduating? 3. What are the main causes for tardiness? 4. In what ways is —— a difficult study for you? 5. Of what use to a business man is a good command of English? 6. Why is it better not to have the long vacation come in wintertime? 7. What makes a dollar bill worth anything? 8. Why are checks so commonly

used instead of money? 9. Why does the government make you put a stamp on every letter? 10. Why are wages higher in wartime? 11. What would be an ideal location for a mill manufacturing cotton cloth? 12. What are the principal commercial advantages of any one of the following cities: New York, New Orleans, Seattle, San Francisco, St. Louis? 13. Of what use are city parks? 14. Why are there apt to be cases of typhoid in the fall after people return from summer vacation trips? 15. Why is sleeping in the open air beneficial? 16. Why is a man with poor teeth an undesirable soldier? 17. What are some of the common causes of poverty? 18. What are some of the ways in which a man who never breaks a law may be, nevertheless, a poor citizen? 19. What are some of the ways in which boys and girls may help to make the city in which they live a better city? 20. What are some of the advantages in opening the doors of a nation to people from other countries?

Since this is a difficult exercise, far more so than at first appears, be sure to go about it in the right way. Here are suggestions:

1. Do not attempt too much. It will be better to answer a single question well than to answer several carelessly.

2. Think before you begin to write. Get everything clear in your own mind before attempting to explain to others.

3. Write as if to one who does not grasp things readily. Usually it is best to begin with what is simple, easy to understand, and work up to what is difficult. Illustrations help wonderfully. For example, in telling about the convenience of paying by check, you might show how troublesome it would be in some particular case if a purchaser could not pay by check.

4. Watch your English. Do not write *The reason is because.* A better form is *The reason is that,* or *The reason is as follows,* or *This is the reason.* Probably you will need

to employ one or two sentences containing enumerations. On page 138 the correct way of punctuating an enumeration is explained.

EXERCISE 3

Write answers to as many of the following questions as you can in the time allotted, and come to class prepared to answer orally several more.

1. What causes day and night? 2. What causes thunder? 3. What things affect the climate of a place? 4. What causes leaves to change their color in the fall? 5. How does a cricket "chirp"? 6. What causes tides? 7. Why will a cambric needle float if rubbed with an oily cloth? 8. Why does moisture sometimes appear on the outside of a pitcher of water? 9. Why does the sun look larger when near the horizon? 10. Why is the sky blue? 11. Why is it easier to lift a weight when it is under water? 12. Why does the cook use baking powder? 13. What keeps an iron steamship from sinking? 14. Why is it so difficult to fill an empty bottle held in a stream of water? 15. Why do steamers crossing the Atlantic take a route farther south in summer than in winter? 16. How do you know that the center of the earth is hot? 17. Most people live on plains; would it be better if the earth were without mountains? 18. What makes the locomotive "puff"? 19. What causes freckles? 20. Why is the air in a large city purer at night than in the daytime?

Before beginning, read again the notes which accompany the preceding exercise. And here is an additional hint: If the explanation can be made clearer through some simple sketch, make one, even though you are not very skillful at drawing. For example, in explaining what causes day and night, draw a diagram of the earth and the sun.

EXERCISE 4

"Joe Finneran, pitching in a lost cause, got away poorly and then settled down to do fine work. His support failed him

in the third and fourth innings to the extent of three runs which should not have been scored, a muff by Fournier making two possible and a poor peg by Pratt presenting the home team with another. A pass to Shotton in the first inning sent the Senators on their way to victory. He advanced on Foster's out and scored on Judge's double to left. Joe completed the circuit when Milan lashed a double to right, and Schulte chased Milan across with a single to right."

Do you understand? It depends upon whether you are familiar with baseball "lingo." Read such an account to a young American in a French hospital, and the probabilities are that he will forget all pains while his imagination pictures with remarkable accuracy the "plays" in which Joe and Pratt and the rest figure. But he would make sorry work of a fashion review. Just imagine him trying to follow the nurse as she reads from the *Delineator* or some other magazine written principally for women! Technical terms are indeed puzzling, for they do not provide the imagination with sufficient material out of which to make mind-pictures. And technical terms are often very difficult to explain, as you will find in performing the following task.

Explain all the terms in the quoted passage, or else explain three or four terms suggested below.

1. Terms commonly employed in tennis or some other game; for example, love-thirty, forward pass, foul ball, off-side play, king-row.
2. Terms you have become familiar with through reading war news or talking with soldiers; for example, over the top, ensign, camouflage, gas mask.
3. Terms you have become acquainted with in your early attempts to earn money by working in a store, an office, or a factory.
4. Terms that often puzzle men folks, such as expressions employed by cooks, dressmakers, or milliners.
5. Terms employed by Boy Scouts or by Campfire Girls.

Take plenty of time for this task. Talk slowly, and watch your audience to see that they are following you. Be careful, in explaining, not to introduce still other technical words. If you can make yourself clearer by means of simple drawings, use the blackboard. And watch your English. Don't begin a sentence after this fashion: *A foul ball is when*, etc.

EXERCISE 5

"Why, sure, honey, I'll tell you jess how to do it. You takes as much meal as you wants, mix in some flour an' three or four aigs, put in milk 'nough to make it thick as it oughter be, don't forgit a pinch or two o' salt, and a good-sized lump of butter; drop in a little sugar, too, den fill de little pans an' put 'em in de oven — till dey's done, honey."

That is the way, according to the *Newark Call*, that the old Southern "mammies" used to tell how they made their delicious corncakes. The "mammies," dear souls, were natural-born cooks, but they were not perfect in the art of making things clear. Mr. White is somewhat more skillful.

Read and study Mr. White's directions for building a camp fire. Prepare to answer the questions which follow it.

How to Build a Camp Fire [1]

Your fireplace you will build of two green logs laid side by side. The fire is to be made between them. They should converge slightly, in order that the utensils to be rested across them may be of various sizes. If your vicinity yields flat stones, they build up even better than logs — unless they happen to be of granite. Granite explodes most disconcertingly. Poles sharpened, driven upright into the ground, and then pressed down to slant over the fireplace, will hold your kettle a suitable height above the blaze

Fuel should be your next thought. A roll of birch bark

[1] From *The Forest*. Used by courteous permission of the publishers, Doubleday, Page & Co.

first of all. Then some of the small, dry, resinous branches that stick out from the trunks of medium-sized pines, living or dead. Finally, the wood itself. If you are merely cooking supper, and have no thought for a warmth-fire or a friendship-fire, I should advise you to stick to the dry pine branches, helped out, in the interest of coals for frying, by a little dry maple or birch. If you need more of a blaze, you will have to search out, fell, and split a standing dead tree. This is not at all necessary. I have traveled many weeks in the woods without using a more formidable implement than a one-pound hatchet. Pile your fuel — a complete supply, all you are going to need — by the side of your already improvised fireplace. But, as you value your peace of mind, do not fool with matches.

It will be a little difficult to turn your mind from the concept of fire, to which all these preparations have compellingly led it, — especially as a fire is the one cheerful thing your weariness needs the most at this time of day, — but you must do so. Leave everything just as it is, and unpack your provisions.

First of all, rinse your utensils, hang your tea-pail, with the proper quantity of water, from one slanting pole, and your kettle from the other. Salt the water in the latter receptacle. Peel your potatoes, if you have any; open your little provision sacks; puncture your tin cans, if you have any; slice your bacon; clean your fish; pluck your birds; mix your dough or batter; spread your table tinware on your tarpaulin or a sheet of birch bark; cut a kettle-lifter; see that everything you are going to need is within direct reach of your hand as you squat on your heels before the fireplace. Now light your fire.

The civilized method is to build a fire and then to touch a match to the completed structure. If well done, in a grate or stove, this works beautifully. Only in the woods you have no grate. The only sure way is as follows: Hold a piece of birch bark in your hand. Shelter your match all you know how. When the bark has caught, lay it in your fireplace, assist it with more bark, and gradually build up, twig by twig, stick by stick, from the first pin-point of flame, all the fire you are

going to need. It will not be much. The little hot blaze rising between the parallel logs directly against the aluminum of your utensils will do the business in very short order. In fifteen minutes at the most your meal is ready. And you have been able to attain to hot food thus quickly because you were prepared.

In case of very wet weather the affair is altered somewhat. If the rain has just commenced, do not stop to clear out very thoroughly, but get your tent up as quickly as possible, in order to preserve an area of comparatively dry ground. But if the earth is already soaked, you had best build a bonfire to dry out by, while you cook over a smaller fire a little distance removed, leaving the tent until later. Or it may be well not to pitch the tent at all, but to lay it across slanting supports at an angle to reflect the heat against the ground.

It is no joke to light a fire in the rain. An Indian can do it more easily than a white man, but even an Indian has more trouble than the story-books acknowledge. You will need a greater quantity of birch bark, a bigger pile of resinous dead limbs from the pine-trees, and perhaps the heart of a dead pine stub or stump. Then, with infinite patience, you may be able to tease the flame. Sometimes a small dead birch contains in the waterproof envelope of its bark a species of powdery, dry touchwood that takes to flame readily. Still, it is easy enough to start a blaze — a very fine-looking, cheerful, healthy blaze; the difficulty is to prevent its petering out the moment your back is turned.

STEWART WHITE

1. Does Mr. White know how to build a camp fire? 2. Do you think that you could build one, now that you have been told how? 3. Has Mr. White forgotten anything, or are his directions complete? 4. Are the directions given in the best order? 5. How did Mr. White determine what order to follow? 6. Is each paragraph devoted to some one thing? 7. Can you suggest appropriate titles for the different paragraphs? 8. How many things is the camper warned not to do? 9. Is any word used the meaning of which you do not know? 10. Is the account intended for young people or for grown-

ups? 11. Can you find sentences which a teacher might criticize? 12. What have you found to like in Mr. White's way of giving directions?

EXERCISE 6

Nearly every one is an expert. He can do something, it may be but sharpening a pencil, or tying a four-in-hand, or pitching "curves," extremely well. What is your specialty? Building a camp fire may be entirely out of your line, but no doubt you do many things much better than Mr. White can do them. In one respect, however, Mr. White is your superior, no doubt: he is a good teacher. What pains he takes, as a teacher must. How carefully he plans. His directions are arranged in the best possible order, and he unrolls them in such a way that but one thing at a time receives attention. How thorough he is, omitting nothing. And apparently he keeps asking himself, "Am I making this clear? What mistakes should I warn against? What mistakes did I make before I became expert?" He is a good sportsman, entering whole-heartedly into the contest; for it is a contest, in which the game is to make everything so clear that the pupil *must* understand.

Think over your accomplishments. What can you do? Keeping in mind Mr. White's method, prepare to tell the class how to do something. Stand near the blackboard, when giving your talk, for you may find it convenient to illustrate some little point with a rough sketch. If you fail to make everything clear, questions will be asked, but not until you have completed your talk. The following list may help you in selecting a topic.

1. Pitching a tent. 2. Starting an automobile or a power boat. 3. Installing an electric doorbell. 4. Loading a camera. 5. Catching a fish (some particular kind). 6. Taking off and putting on a tire. 7. Cleaning a gun. 8. Setting a pane of glass. 9. Applying "first aid" (some particular kind of

accident). 10. Getting a crowd to attend a game. 11. Getting and managing a paper route. 12. Training a dog. 13. Setting a dinner table. 14. Washing dinner dishes. 15. Packing a lunch basket. 16. Equipping and caring for a kitchen sink. 17. Cleaning a living-room. 18. Making jelly or preserves (a particular kind). 19. Using the telephone. 20. Using a railroad time-table. 21. Playing the game of ——. 22. Preparing a lesson in ——. 23. Starting a savings account. 24. Trimming a Christmas tree. 25. Marking out a baseball diamond or a tennis court. 26. Keeping a baseball score.

EXERCISE 7

Write a composition, about one-third as long as Mr. White's, in which you tell how to do something. Draw from your own experience, yet select if possible from the list given with the preceding exercise.

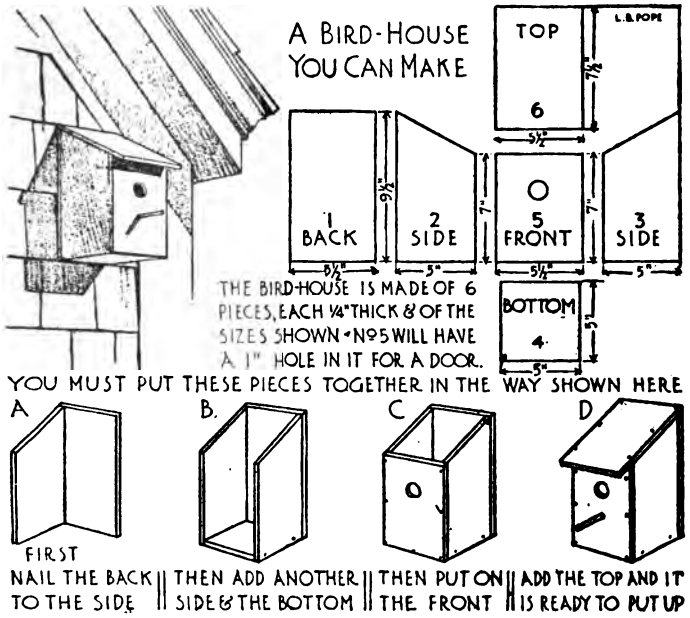
Here are three suggestions: (1) Plan your composition — plan it by paragraphs, one for each of the two or three or four divisions of your task. (2) Don't let getting started bother you at all. A polite introduction is not needed; just begin, naturally, as you would if you were talking to a friend. (3) Keep in mind the purpose of your composition. Everything must be made very clear, and you must warn against possible mistakes.

EXERCISE 8

Here are the working plans [1] for a bird-house. You will agree that they are exceptionally clear and complete. Even a girl, if she has been taught to use saw and hammer, should be able to make a bird-house that will not fall apart during the first winter. But suppose you were asked to give orally directions for making this simple piece of carpentry. Could you make them clear? Try it.

[1] From the Industrial and Applied Art Books, Fourth Year. By permission of Atkinson, Mentzer & Company.

Keeping the book open so that you may have the drawings to guide you, give your classmates directions for making a bird-house. Whenever you make a slip, some one will politely call your attention to it.


A BIRD-HOUSE YOU CAN MAKE
L.B.POPE
TOP
6
1 BACK
2 SIDE
5 FRONT
3 SIDE
BOTTOM
4
THE BIRD-HOUSE IS MADE OF 6 PIECES, EACH ¼" THICK & OF THE SIZES SHOWN. NO 5 WILL HAVE A 1" HOLE IN IT FOR A DOOR.
YOU MUST PUT THESE PIECES TOGETHER IN THE WAY SHOWN HERE
A
B.
C
D
FIRST NAIL THE BACK TO THE SIDE
THEN ADD ANOTHER SIDE & THE BOTTOM
THEN PUT ON THE FRONT
ADD THE TOP AND IT IS READY TO PUT UP

EXERCISE 9

More than once, no doubt, you have loitered before a window or door, fascinated by what busy people within were doing. You have watched, perhaps from a front porch, the workmen who care for the street in front of your house, or dig trenches for water or gas, or erect telephone poles and string wires. It is strange if the house in which you live has not, somewhat recently, undergone repairs, and no doubt you occasionally got in the way through your desire to see

just how the carpenters or the painters did their work. When away on your summer vacation, if you were fortunate enough to get away, you saw many workers — fishermen drying their nets, it may be, or men repairing a bridge. Perhaps you have at some time visited a foundry or a factory, and have become familiar with some line of industry. Finally, it may be that you have been yourself employed in shop or store, where part of your fun consisted in watching at close range skillful clerks and mechanics. In one way or another you have picked up through observation a great deal of information concerning how things are done, information which you should be able to pass along to others.

Write a composition meriting one of the following titles: (1) *Watching to See How It Is Done,* (2) *What I Learned by Looking through a Window,* (3) *What the Workmen Did,* (4) *How Easy It Is when You Know How. Preface the account with a sentence or two explaining the circumstances under which you played the part of observer.*

EXERCISE 10

Criticize this schoolboy composition, bearing in mind that criticism includes pointing out the good as well as calling attention to the bad. Questions found at the close of the composition will help you in performing this task.

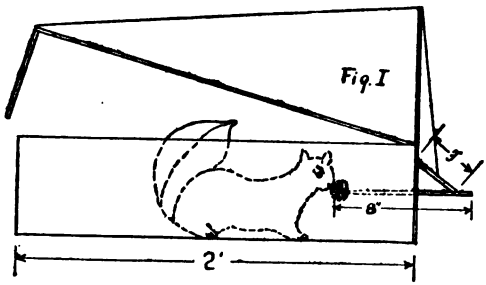
How to Make a Squirrel Trap

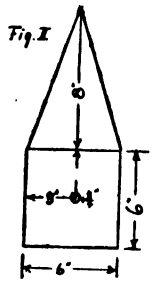
The material needed for this trap is 11 feet of 6″ × $\frac{7}{8}$″ pine or spruce, also two hinges and a quarter of a pound of 3 in. nails.

First saw off four pieces 2 ft. long and one 6 in. square. Next make a piece in the form of Fig II. Three inches from the bottom and side of this piece bore a $\frac{3}{4}$ in. hole, through which passes the trigger.

Then nail the long pieces together in a box shape, and also the tall piece on one end of the other long piece. On the other end of the long piece screw down the two hinges and fasten them to the tall piece.

Next make a round, pointed stick eight inches long which will pass easily through the hole. In the stick make a notch about two inches from the end. Make a notch in the tall piece the same size. Make another round stick 3 in. long and taper the ends. Fasten a string on the end of the cover and





bring it through a small hole or notch in the top of the tall piece, then tie it in the middle of the short round stick.

To set the trap, stick a piece of apple or other bait which a squirrel likes, then pull the cover up and put the small piece in the two notches and the trap is set. It is simple in construction but is sure to work.

Is the composition well planned, with the items given in the best order? Are you satisfied with the paragraphing? Have any necessary directions been overlooked? Are the directions given sufficiently clear — so clear that a boy of average ability could follow them? Can you pick out one or two sentences which might be made clearer, or expressed in better English? Do you like the concluding sentence? Would the drawings be of real service to a boy making a trap? Would the directions be clear without the drawings?

EXERCISE 11

Give directions, orally or in writing as the instructor may wish, for making something. The following list is but suggestive; you need not choose from it unless you wish. But the directions must be all yours, not second-hand; they must be based upon your own experience.

Before beginning, suppose you say to yourself, "There are certain failings of mine, namely —— and ——, which I must guard against."

1. Something made in the manual training, domestic science, or domestic art department; for example a T-square, a paper cutter, a napkin ring, a book case, an easel, a table, a book-rest, an article of wearing apparel.

2. Something made in connection with your activities as a Boy Scout, Campfire Girl, or Red Cross worker; for example a shelter tent, a shack, a piece of shack furniture, a camp bed, a camp stove, a rustic seat, a tree-top house, a trap, an emergency stretcher, a diving board, a boat landing, a comfort kit bag.

3. Something that you have made at home; for example a window-ledge flower-box, an aquarium, a cozy corner, a linen-chest, a chicken coop, a dog kennel, a work bench.

4. A toy or plaything for yourself or others; for example a willow whistle, a sling-shot, a jack-o'-lantern, a kite, a see-saw or other piece of playground apparatus, a double ripper, a cart for little Tommy.

5. Something to serve as a gift for birthday or Christmas.

6. Something you have made as a wage-earner in factory, shop, or store.

EXERCISE 12

Here is a composition to study. Is every part of it clear? Does it tell all that you care to know? Is the information given in the best order, or would it have been better to begin with the weight and size of the ball, then tell about the cover, and work down step by step to the rubber sphere at

the center? Can you find places where the writer explains not only what is done but why it is done?

How Base Balls Are Made

At the entrance to the factory you are confronted by a sign which informs you, courteously yet positively, that you cannot go in. Courteously yet positively the gentleman back of the office window informs you that the sign is truthful. So there you are, halted on the threshold of a great mystery. Apparently it does not matter in the least whether you are president of a baseball league or merely president of the United States; when you have reached the office window, which is very near the front door, you have reached the end of the line.

Part of the mystery, however, may be solved notwithstanding that forbidding sign. Trade magazines in which sporting goods are advertised tell nearly all there is to know about the materials used and something of the process of manufacture. You can saw a ball in two and discover things for yourself. Finally, the gentleman at the office window, though he cannot break a rule of the establishment, is extremely obliging, apparently willing to answer any reasonable number of questions — provided you do not ask the wrong ones. From all the sources of information available, this is what you eventually learn:

The ball is built round a vulcanized rubber sphere precisely one and three-eighths inches in diameter, weighing precisely an ounce. This elastic sphere supplies the ball with the "bounce" so necessary if the batsman is occasionally to have the pleasure of seeing a "fly" sail over the center fielder's head. On the sphere, four-ply blue woolen yarn is wound very tightly till the ball is about one-half its final size. For many years the winding was done by hand, but about thirty-five years ago a winding-machine was invented. This wonderful device is among the guarded mysteries of the business. Think what it has to do. The yarn must be wound very tightly over a surface constantly growing larger, and the sphere must be kept revolving in several directions to prevent the forming of yarn-ridges. Can you puzzle out how it is accomplished?

The next step varies, you will learn, according to the grade of ball manufactured. Sometimes a leather cover, similar to the outside cover, is sewed on by hand. Without some such reënforcement the terrific batting the ball receives might burst the rubber sphere and even break the windings of yarn. One manufacturer guards against such a possibility by giving the rubber sphere a cork center. If an inner cover is not used, three-ply white yarn is wound on, forming a layer about one-fourth of an inch thick, after which the ball is given a coat of cement to make it firm and is put aside to dry. Next comes another winding of blue woolen yarn, like the first, over which there is a thin winding of strong cotton thread. The ball then receives another coating of cement, and when this is dry it is ready for its cover — tanned horsehide, in the better grades.

The peculiar shape of the two sections of the cover is familiar to every American boy. If he has thought at all about it, he can tell you why this shape is better than any other. He knows where the stitches would begin to rip if the cover were in sections similar to the four usually made in removing the peel from an orange. Probably he does not know, though he may have guessed it, that the cover is in a semi-raw, damp state when it is cemented to the ball. That is why the cover, shrinking as it dries, fits so snugly and smoothly.

The stitching is done entirely by hand. It is strange that men clever enough to invent a winding machine have never been able to make a machine to beat the skilled workman who, using two needles, takes, according to a well known advertisement, precisely 232 stitches, "116 red, no more; 116 black, no less," bringing the edges together so accurately, drawing the strong cord so tightly, that the ball when completed has no rough seams nor wrinkles to hurt the hand. There is little mystery about the number of stitches, however, for the holes through which the needles pass so rapidly are all pierced by machine when the covers are cut from the hide. How the cords are fastened when the last stitch has been taken is a slight mystery. "They are fastened on the inside," you will be told, with a smile.

Although the process of manufacture is rapid, every step must

be closely watched. Regulations specify that the league ball must weigh not less than five nor more than five and a quarter ounces, and that the circumference must be not less than nine nor more than nine and a quarter inches. To meet these requirements the ball, during its construction, is weighed and measured five times. Close inspection for other matters is also necessary. A thin spot in the leather, for example, or a weak spot in the stitching, would mean short life to the ball; for of all the "playthings" with which Americans amuse themselves, few must stand rougher treatment. No one but a small boy will tolerate a cheap ball of the ten cent grade — a compressed sphere of cotton bound together with a few windings of thread and covered with artificial leather, easily batted out of shape and more easily ripped; and even the small boy soon learns to demand something better. As for the grown-up professional, he has a keen eye for every defect and is satisfied with nothing but the best.

The manufacture of base balls is about seventy years old, the first to establish the business being Mr. Harrison Harwood, senior member of H. Harwood and Sons of Natick, Mass. It was Mr. Harwood who invented the two-piece cover now universally used.

If you have ever visited a factory and watched the making of some article, or if you have ever taken something to pieces to discover how it was made, prepare to give an account similar to the one you have studied.

EXERCISE 13

Here is a schoolboy composition explaining how a nutmeg grater does its work. Is it perfectly clear?

A Nutmeg Grater

A nutmeg grater is usually made from a piece of tin ranging from two and one-half inches to six inches in length by one and a half inches in width, and convex in shape with a flat piece of tin fastened to the sides of the convex piece, forming a bottom to the grater. The convex portion has holes punched through from the under side, leaving a very rough surface on which the

nutmeg is rubbed up and down. The little points on the convex side (made by the punching of the holes) catch and break off small particles of nutmeg which drop through holes into the bottom of the grater. If the grater is held at an angle, the little particles will slide down to the bottom into a dish or whatever is under it.

Write a composition in which you explain the construction and workings of some machine, instrument, or contrivance. If you can, make things clear by means of pen sketches. Here are suggestions.

Clothes reel, stove damper, ash sifter, mouse trap, thermostat, ice cream freezer, meat grinder, egg beater, vacuum cleaner, cream whip, waffle iron, kerosene lamp, fire extinguisher, churn, cream separator, thermometer, barometer, sun dial, compass, spirit level, waterwheel, hay rake, mimeograph, pencil sharpener, adding machine, periscope, motor car clutch, parachute, spoon hook, fire alarm, canal lock, grocer's scales, carburetor.

You will have better success, perhaps, if you have in mind a definite purpose. Imagine that you are talking to some one, a child, for example, besieging you with questions concerning the thermometer; or your sister (you are teaching her to drive a motor car), who is mystified when you tell her to throw out the clutch; or a farmer's wife, to whom you are trying to sell a vacuum cleaner. Profit by what you learned through studying *How Base Balls Are Made*. Picture things; make clear strange things through comparing them to what is familiar to all.

The exercises in this Course all come under the head of what the textbooks call exposition, exposition being little more than another name for explanation. The composition which follows is an example of exposition. In it the scraps of counsel scattered among the exercises, and a few

more which doubtless have received your attention in classroom, are brought together and rearranged for final review.

The Art of Explaining

First of all, do not for a moment lose sight of what you are trying to accomplish. You are not trying to show how well you can write, though good penmanship is a form of courtesy which all should cultivate; nor are you trying to show what beautiful language you employ when writing or talking. Your sole purpose is to explain, to make others understand. That is the whole game.

In the second place, remember that you cannot give what you do not possess. Whatever is not perfectly clear to you cannot be made clear to others. It is embarrassing to be interrupted by an unexpected question to which you are forced to reply, "I'm afraid I don't quite understand that myself. I thought I did when I began, but it seems I didn't." Getting everything clearly in mind before you start is half the battle.

What next? Have a plan. Don't let the explanation tumble out; unroll it. By unrolling an explanation is meant displaying but one thing at a time. Finish one part of the task before taking up the next. Because explanation takes so many different forms, it is impossible to invent an arrangement, or order sequence, that will serve equally well in all cases. Mr. White, in telling how to build a camp fire, followed a time sequence. He mentioned the things to be done in the order in which they should be done. In telling of the ways in which parks are useful, it would be well to begin with simple ways such as come to mind at once, then work up to ways less apparent. A plan of some sort is quite necessary, a well-defined road down which to lead the reader or listener.

And next? Make the way smooth. See that it is well lighted. Put up signs wherever the traveler is liable to go astray. A word not readily understood, or a sentence that is bungled, is an obstacle in the path. Your language, therefore, must be simple and clear. You can light your thoroughfare by means of illustrations, which are like electric lights driving the shadows from dark places. Illustrations

include not only simple pen or crayon sketches but anecdotes or "specific instances," as they are called in textbooks. Why are pupils late for school? You can illustrate, perhaps, by telling how, on a certain occasion, you were late, and why. Comparisons, too, are illuminating, as when you bring to the minds of others the appearance of a machine by comparing it to something familiar to every one.

That is all: never forgetting what you are to do, never beginning till that which you are to explain is very clear in your own mind, never beginning till you have planned out the route to be followed; then leading slowly along the route, putting no obstacles in the way, keeping the path well lighted by frequent illustration, and warning wherever there is danger that some one may go astray.

DRILL EXERCISES

PRONUNCIATION

1

Watch the vowels in the following words. Do not turn subject *into* subjict, *nor* catch *into* ketch.

catch	far	rather	get
America	foreigner	destroy	stomach
creek	honorable	nominate	secretary
candidate	gentlemen	salesmen	subject
object	agreement	tenement	statement
judgment	argument	providence	evidence
experience	difference	extravagant	visitor
ancestor	bachelor	extra	solemn
yesterday	since	because	was

2

Give the vowel o *its full sound. Do not substitute some other letter; do not insert* r.

fellows	potatoes	tomatoes	meadows
windows	yellow	pillow	swallow
borrow	hollow	piano	eloquent
innocent	professor	proportion	introduce
accommodate	society	chocolate	hoist

3

You cannot mispronounce arm *unless you try very hard; the sound of* a *is bound to be correctly given. Give the same sound to* a *in the following:* laugh, half, drama, calf, aunt.

Probably you pronounce ask *correctly. If you do not, the teacher will pronounce it correctly for you. Give the same sound to* a *in the following:* past, path, bath, pastor.

You can pronounce day. *Give* a *the same sound in the following:* chaste, gratis, data, apparatus.

SPELLING

1

hoping	planing	dining	spiting
hopping	planning	dinning	spitting

The words forming each of the above pairs differ widely in meaning; to substitute one for the other would be a serious error. The error is a common one, however, but it is seldom made by those whose attention has been called to a certain rule. The terms in the upper line obey the rule for adding suffixes to words ending in silent *e*. *Hope* + *ing* = *hoping*, *plane* + *ing* = *planing*, *dine* + *ing* = *dining*, *spite* + *ing* = *spiting*. The words in the lower line do not end in silent *e*, nor in any other vowel. They obey another rule.

A single consonant preceded by a single vowel is usually doubled before a suffix beginning with a vowel, if the accent is to fall on the syllable preceding the suffix.

hop + ing = hopping	plan + ing = planning
din + ing = dinning	spit + ing = spitting

Each word, it will be noted, ends in a single consonant preceded by a single vowel, and the new word is accented on the syllable preceding the suffix. Here are additional examples. You will see that in each case the two conditions of the rule are fulfilled: the word ends in a single consonant preceded by a single vowel, and the new word is accented on the syllable preceding the suffix.

begin + ing = beginning
begin + er = beginner
sum + ary = summary
forget + ing = forgetting
remit + ance = remittance
occur + ence = occurrence

The conditions are not met in the following words:

prefér + ence = préference. (Accent not on syllable preceding the suffix.)
bénefit + ed = bénefited. (Accent not on syllable preceding the suffix.)
pass + able = passable. (Word does not end in a single consonant.)
peel + ing = peeling. (Final consonant not preceded by a single vowel.)

Among words one is likely to misspell, there are few exceptions to this rule. Here are two which should not be overlooked: *crocheting, transferable.*

Write the rule from memory, being careful not to misspell consonant, preceded, suffix, *and* syllable.

Do the following task in word-joinery, and show that in each case the conditions of the rule are met:

bag + age =	god + ess =	occur + ing =	red + en =
hot + er =	sad + er =	admit + ance =	stop + ing =
slim + er =	wrap + ing =	mad + er =	refer + ing =

2

Three suffixes which you should train your eye to notice are *ful, al,* and *ly.* Notice that the first of the three is not *full* but *ful.* If you hunt the dictionary through, it is probable that you will not find a word ending in *full,* but many like the following:

awful	cheerful	changeful	doubtful
thoughtful	useful	powerful	plentiful
faithful	handful	spoonful	harmful

The ending *al* is even more common. Notice the following:

comical	musical	graphical	usual
physical	majestical	general	final
principal	municipal	actual	metrical

This ending is never misspelled. But trouble arises when, to words ending in *ful* or *al*, the suffix *ly* is added. *Awful* + *ly* does not make *awfuly* but *awfully*. *Final* + *ly* does not make *finaly* but *finally*. Be careful not to reduce *ly* to *y*. Be careful not to overlook *al*.

thoughtful + ly = thoughtfully
changeful + ly = changefully
useful + ly = usefully
comic + al + ly = comically
general + ly = generally
final + ly = finally
principal + ly = principally
faithful + ly = faithfully
doubtful + ly = doubtfully
plentiful + ly = plentifully
physic + al + ly = physically
actual + ly = actually
intention+al+ly=intentionally
metric + al + ly = metrically

Write from dictation the above words, underlining the syllables ful *and* al *wherever they occur.*

Make an additional list of ten words, five ending in ful *and five in* al. *From these form ten more words by adding the suffix* ly.

3

Here are fifty words chosen from preceding exercises. Prepare to spell them from dictation. Do not be content with getting forty-nine correct. Get fifty.

preferred	dying	hoping	municipal
tying	principally	beginner	peaceable
generally	sadder	believe	proving
dining	handful	relief	positively
crocheting	ninety	arrangement	goddess
nineteen	judgment	niece	movable
receipt	awful	summary	baggage
physically	piece	occurrence	referring
admittance	peeling	redden	changeable

wholly	comically	ceiling	useful
finally	remittance	advertising	writing
actually	occurring	salable	preference
	benefited	slimmer	

PUNCTUATION

Rule. — The colon is used after *as follows, the following, in the following manner, thus, this, these,* and similar expressions, when they introduce quotations, enumerations, or explanations.

According to Newton, the primary colors are as follows: violet, indigo, blue, green, yellow, orange, and red.

His last words were these: "Don't give up the ship."

When the enumeration follows the verb *are,* the colon is not used, nor is the comma necessary. Thus we write, correctly, *The primary colors are violet, indigo, blue, green, yellow, orange, and red.* A comma or a colon would but separate the verb from its complement.

Rule. — The colon is used after the salutation in letter writing. It is also used after a formal salutation preceding a speech, such as *Ladies and Gentlemen, Mr. President,* and *Honorable Judges.*

1

Punctuate:

1. The debaters were as follows affirmative Jones and Smith; negative Clark and Hermann. 2. The address of General Bordeaux at the funeral of the first American soldiers to fall on the French front began as follows In the name of the —— Division in the name of the French army I bid farewell to Corporal Gresham Private Enright and Private Hay of the Sixteenth Infantry American Army. 3. Here are the particulars name John Smith; height five feet six inches; weight 160 pounds. 4. Our nine had the following battery catcher Johnson pitcher Sullivan.

2

The following sentences illustrate various ways of punctuating sentences in which an enumeration occurs.

1. Sunday, Monday, Tuesday, and Wednesday are the first four days of the week.
2. The first four days of the week are Sunday, Monday, Tuesday, and Wednesday.

Notice that in the first sentence no mark follows Wednesday; to place one there would be separating subject from predicate. No mark is placed after *are* in the second; the nouns following the verb are its complement.

3. We were in Rome four days: Sunday, Monday, Tuesday, and Wednesday.
4. The first four days of the week are these: Sunday, Monday, Tuesday, and Wednesday.
5. The first four days of the week are as follows: Sunday, Monday, Tuesday, and Wednesday.

In these three sentences the colon appears immediately preceding the enumeration, but not separating subject from predicate nor verb from complement. The colon has been called the "mark of expectancy." When the reader sees the colon, he assumes at once that what follows it will be an enumeration, an explanation of something which has gone before, or an expression in apposition to something already mentioned.

6. Sunday, Monday, Tuesday, Wednesday — these are the first four days of the week.

In this sentence the dash is used to indicate a change in construction. The sentence begins as if *Sunday, Monday, Tuesday, and Wednesday* were to be the subject; but *these*, summing up what has gone before, becomes the new subject.

7. The first four days — Sunday, Monday, Tuesday, and Wednesday — were spent in Rome.
8. The first four days (Sunday, Monday, Tuesday, and Wednesday) were spent in Rome.
9. For three days, Monday, Tuesday, and Wednesday, it rained.

In these three sentences the enumeration forms a parenthesis. Dashes, commas, and marks of parenthesis are, perhaps, equally correct, though probably most writers would prefer the dashes, especially in a long sentence. The commas are not so desirable if the enumeration is a long one; perhaps you do not need to be told why.

10. The first four days, namely Sunday, Monday, Tuesday, and Wednesday, were unpleasant.
11. We remained in Rome four days, namely Sunday, Monday, Tuesday, and Wednesday.
12. There are many points of interest, such as the lighthouse, the life-saving station, and the boat-landing.

These sentences illustrate the use of *namely* and *such as* before an enumeration. Notice that in each case a comma precedes the expression, but no comma follows it.

Write from dictation the twelve examples showing ways of punctuating sentences in which enumerations occur.

Punctuate the following. Supply capitals where they are needed.

1. There are seven simple colors red orange yellow green blue indigo and violet. 2. The seven simple colors are red orange yellow green blue indigo and violet. 3. There are seven simple colors namely red orange yellow green blue indigo and violet. 4. The seven simple colors are as follows red orange yellow green blue indigo and violet. 5. The simple colors are these red orange yellow green blue indigo and violet. 6. The recipe for rabbit pie begins thus first catch the rabbit. 7. The address began as follows there are three kinds of people whom I like men women and children. 8. Our reason for postponing

the trip was this the roads owing to recent rains were in a bad state. 9. The hour was spent in the following manner first we wrote for ten minutes on some familiar topic then a few of the compositions were read and criticized after which we were given practice in extemporaneous speaking. 10. The message was this come Thursday if possible.

Rule. — The interrogation point is used (*a*) at the close of a direct question, (*b*) in parenthesis to indicate doubt.

This simple rule is illustrated in the following sentences:

What time is it?
"Where are you going?" she asked.
I gave it to the friend (?) who had just flattered me.

Notice that in the second example the interrogation point comes immediately after the question, not at the close of the completed sentence. In the third sentence the question mark suggests that one who flatters you can hardly be called a friend. It questions the appropriateness of the word *friend*.

Rule. — The exclamation point is used after interjections, exclamatory words and phrases, and sentences expressing strong emotion.

This is not a rule to be followed blindly. Judgment is necessary in determining where a point will add needed force.

O Antony, beg not your death from us!
Oh that today were Saturday!
Oh! how that hurt!
He thinks I am angry. How absurd!

Rule. — The apostrophe is used (*a*) to distinguish the possessive case of nouns, (*b*) to indicate the plurals of letters and figures, and (*c*) to show the omission of letters.

These three uses are illustrated in the following sentence:

John's b's and 6's, 'tis true, look much alike.

Remember that the possessive forms of pronouns do not call for the apostrophe. *It's* is not the possessive form of *it*, but a contraction of *it is*. *Who's* is not the possessive form of *who*, but a contraction of *who is*.

3

Write the following from dictation. Try your best not to make a single mistake in the use of the apostrophe.

1. It's growing dark; let's start for camp. 2. Whose dog is it? 3. Are you fond of Dickens's novels? 4. You're always forgetting things. 5. Dot your i's and cross your t's, please. 6. He found a lady's glove. 7. Where is your gun? 8. I think you should make better fours and 6's. 9. He purchased a thousand dollars' worth. 10. You may all pass to Miss Collins's room. 11. He filled his pockets with apples. 12. One of the lady's friends called for her at six o'clock. 13. You've hurt their feelings, haven't you? 14. It's time the bird had its supper. 15. I'm very tired; aren't you? 16. They're going with Alice's uncle. 17. I'm surprised to hear a college graduate say *cunnin'* and *doin'*. 18. Who'll pay the freight? 19. I hope I haven't made a mistake. 20. The horses' names were Bob and Jim.

COURSE V

COMPOSITION

PICTURING

Exercises in simple description

DRILL

PRONUNCIATION

Words containing *th* or *pth*
Correct sound of vowels

SPELLING

Homonyms
Words often confused

PUNCTUATION

The comma used to set off a non-restrictive element
The comma used before a connective

PICTURING

"Description is the part you skip when reading a story." That is a boy's definition. The teacher, commenting on it, replies, "If by description you mean word-pictures, your definition will hardly do, John. Why, some stories are little more than word-pictures strung together like so many beads, with an explanatory bead cunningly slipped in here and there. Have you ever stopped to think what a story would be with all the picture words carefully removed? Which of these two sentences do you prefer — *He crossed the deck*, or *He hobbled painfully across the deck?* Even in the conversational parts of a story, which of course you find pleasantest to read, the author commonly slips in a few pictures; for example:

"I d-dropped the bag and — all the beans spilled," said Tom, *with a feeble grin.*

"Dropped the bag!" cried the merchant, *his face flushing with anger.*

"Probably what you mean is that you do not like too much description all at once, especially if it 'slows up' the narrative at an exciting moment. In that respect you are not very different from other people. But your definition, John, is misleading in another way. Description is found elsewhere than in stories. Even in explaining things, making clear how a machine works, for example, pictures are quite necessary, though in exposition the picture beads may be few in number."

Sometimes the purpose of a speaker or writer is merely to picture, nothing more. Take for instance your fountain

pen. You may not care to explain that hidden in its barrel is a little rubber sack from which ink slowly escapes when the pen-point is pressed against the paper, and that to refill the sack you dip the pen-point into ink and then pump with an ingeniously contrived lever attached to the barrel. That would be exposition — exposition into which a few pictures might creep in spite of you, however. You may not care to recount some experience connected with the pen, as how it slipped from your pocket, one day, but was found a week later when you were raking up the leaves in the back yard. That would be narration. It may be that all you care to do is to picture the pen — its black, shining, slender barrel, its pen-point of gold, its nickel clip — so that some one miles away can form in his mind an image of it. That would be pure description.

Whether employed in narration or exposition or alone by itself, description is invaluable. The traveler returning from a strange land surely needs it; and the reporter who desires not only to tell how many miles the army has advanced in its latest drive, but to reveal the fury of battle in vivid detail. The merchant needs it when he makes out his descriptive catalogue. A little thought will convince you that ability to picture is of very great value to the scientist, the inventor, the teacher, the preacher, the lawyer. It is a good thing for any one to possess, a good thing for you.

EXERCISE 1

This morning you followed a trail leading from your home to the school building. It was but one of a great number of trails, no two alike, each starting at a home where there are young people who go to school. More varied than the trails were the pictures collected along the way; for no two pairs of eyes are attracted by the same things. If all the pictures thus gathered in a single morning could somehow be trans-

ferred to a great canvas, they would make a wonderful display. We will try an experiment along this line.

Tomorrow come to class prepared to picture in words something you have seen on the way to school. It may be a building, a yard, a little child, a street vender, a fruit stand, a window display, a beetle, a costume, a cloud, — anything whatever that attracts your attention and holds it for an instant. Perhaps the instructor will "recite" first.

Here is a single hint. Some of your kodak pictures disappoint you. They do not come out clear and "sharp." The clerk at the shop where they have been developed explains it, perhaps, in a single word: "Under-exposed." He means that you did not give the sunlight time to travel through the lens and imprint a clear picture on the sensitive gelatine-covered film. It takes time to register a picture with the eye, which is but a lens with a sensitive plate back of it. Do not hurry, therefore. Take a good long look at whatever you mean to describe.

EXERCISE 2

How did yesterday's experiment work? What was the best picture brought in? What made it praiseworthy? In your own case, if you did not succeed very well, what was the chief difficulty? Have you learned anything, through the experiment, about the art of describing? Could you do better another time? Here is your opportunity to find out.

On your way home from school, keep your eye alert. Pick out something, as in the previous task, and memorize it — impress it upon your mind. Bring to class the picture in the form of a written description of one or two hundred words. Be prepared to tell what difficulty you had in writing it. In a friendly way criticize the descriptions brought in by the others.

EXERCISE 3

Things disappear mysteriously. We leave them behind us on car seats. They slip unnoticed from our hands as we are hurrying along the street. Articles borrowed are not always returned; we forget what has become of them. And there is the light-fingered thief. This tendency of things to disappear suggests a practical task in description.

Imagine you have lost something that is suggested by the list found below. First write an advertisement, not over twenty words, for the Lost and Found column in the evening paper. Then write a detailed description of the article lost, employing perhaps a hundred words.

1. An overcoat, or some other garment. 2. A watch, or something else purchased at the jeweler's. 3. A cane or an umbrella. 4. A camera. 5. A bicycle or an automobile. 6. A pocketbook, a handbag, or a valise. 7. A kit of tools. 8. A piece of furniture.

Before beginning, study carefully the object to be described. What distinguishes it from others of its kind? What are the unmistakable marks by which it can be identified? Imagine that the one who has found the article is questioning you very closely to make sure that you are the rightful owner. Use few words and make every word count. In the detailed description, use none but complete sentences.

EXERCISE 4

Imagine that one of the following is lost and that you have been called upon to give, orally, an accurate description in approximately two hundred words.

1. A dog. 2. A cat. 3. A parrot. 4. A horse. 5. A little boy or a little girl. 6. An old gentleman.

Animals and persons are more difficult to identify than inanimate things; hence you will need to exercise unusual care. Do not make the description imaginary; describe a

real dog, a real horse, etc. But you may imagine that a great deal depends on the clearness, accuracy, and completeness of your account.

EXERCISE 5

We will hold a sale, purely imaginary of course, and unlike any that you have ever attended. Each member of the class may furnish one article — whatever he pleases. He will bring to class not the article itself, however, but the very best description of it that he can write. It must be an absolutely truthful description, not a statement in any way misleading, though the description may be made as attractive as honesty and cleverness permit. The descriptions will be read by an auctioneer — the teacher — in an impartial manner. Each pupil may bid for one article only, not the one he desires most to possess, but the one that is best described, presenting the clearest, most attractive picture. Which article will bring the highest amount, each vote counting a penny, or a dollar? Your part in the sale, then, is this:

Bring to class tomorrow a written word-picture of something to sell, something that was before your eyes as you described it. Anything will do, from a pair of old shoes to a new piano — or an elephant, if you happen to have one. Do not forget that the picture must be absolutely truthful. Do not forget that it must be a picture.

EXERCISE 6

On page 150 is a picture of Franklin's birthplace. What first catches your attention as you study it? That it is small, plain, "blocky"? That the second story overhangs the first? That the windows are heavily cased, and the panes rather small? Notice the door, the chimney, the cellar wall, the covered hatchway, the paved area. If asked to describe this dwelling, where should you begin? To go methodically from left to right or from top to bottom would

not do. The best way, perhaps, would be to present the items in the order in which the imagination needs them — the big, striking things first, then whatever is less noticeable. Here is a description that follows such a plan:

FRANKLIN'S BIRTHPLACE

The picture before me shows a very plain little gable-roofed house without ells or piazzas or porches, resting on a foundation not more than twenty-five feet square. That it is not a building of our day is shown by the fact that the second of its two stories slightly overhangs the lower, and the somewhat heavily framed windows have small panes, six to each sash. The side of the house is well supplied with windows, two for each story and a fifth in the gable. The front is not so well

supplied; there are but two, one above the other. The one door is at the extreme right, in the front wall. I see no path leading up to it; but flagstones lead to a paved area at the side, where there is a low-roofed hatchway giving entrance to the cellar. The rooms must have low ceilings, and in one of the rooms, that into which the front door opens, there is probably a fireplace, for a substantial chimney rides the ridgepole at one end. There is no suggestion that the building has ever been painted. The picture does not show the surroundings, but one gets the impression that they are not attractive. Sunshine brightens somewhat the paved area and lights up the windows in the gable end, but the front of the house, which lies in deep shadow, looks gloomy enough. In this little house, so plain, so unattractive, Benjamin Franklin was born.

THE SHACK

Here is a picture of another building, almost as easy to describe as Franklin's birthplace. How does it differ from the house in which you live? What do you notice about it first? What things not observed at first glance do you

notice upon more careful study? Can you think of four or five adjectives or phrases which might be used in picturing it? In what order should they be used?

Describe the building, employing about 300 words.

EXERCISE 7

Now for a task somewhat more difficult. Here is a picture of an old homestead. Do you like it? What in

THE OLD HOMESTEAD

particular pleases you? If you were to make a list of all the many things which could be said about it — about the house itself, the yard, the trees, the roadway — it would be a very long one. Because there is so much to tell, great care would be needed in picturing things in the best order.

Write a 300 word description of this old home. Mention the big, prominent things first. If you have been especially

attracted by one or two things, keep these in mind as you write. Doing so will give your description a degree of unity; and besides, it will enable you to put something of yourself into the composition.

EXERCISE 8

In a three-minute talk picture some building as it appears to the passer-by. It is not necessary that you select from the list found below. It is necessary that you describe a building that you have actually seen and can recall to memory with a good degree of accuracy.

1. Where I live. 2. The house across the way. 3. The school building. 4. Our shack. 5. Seen at the military encampment. 6. An ancient dwelling. 7. Where poverty dwells. 8. A deserted house. 9. Where farmer ——— lives. 10. A factory. 11. A settler's cabin. 12. A country store. 13. A hotel. 14. A lighthouse. 15. An office building. 16. A proud mansion. 17. Down by the river. 18. The railway station. 19. At a summer camp. 20. A barn. 21. A garage. 22. Just a shanty.

Here are two suggestions. First, try to emphasize some one thing — the age of the ancient building, the "we-made-it-all-ourselves" appearance of the shack, the attractive, homey air of the house in which you live, the air of neglect which marks the house across the way, etc. It will help to give your description unity. Second, do not make the picture cold, impersonal; let your likes and dislikes color it. A camera does nothing but register whatever comes in front of its lens. It cannot select items; it cannot unify by emphasizing some one thing; it cannot express likes and dislikes. But you can. You have a mind and a heart. Use them.

EXERCISE 9

Here is a description of a room. It was written not by a pupil but by a teacher, yet you may criticize it freely.

Does it present a clear picture? Can you find anything to praise? Is the description orderly, or are the items thrown together without much system? Are one or two things strongly emphasized? Has the writer neglected to mention colors?

My Room

It is on the top floor, a corner room about twenty feet square, with sloping ceiling, lighted by an east window and a south window and a single gas jet. The floor of wide boards (ours is an old house) is painted a faint pumpkin yellow, with the brown of an earlier coat beginning to show through; the walls are papered with tan-colored "oatmeal," and the ceiling, likewise papered, is an ancient gray. The woodwork is white.

You can see at a glance that it is a man's room, a booklover's room, a literary workshop. Home-made shelves, about five feet high, conceal much of the wall space. They are crowded. Odd volumes are squeezed in above the regular rows, and a long line on top patiently wait for a chance to get in somewhere. There are books on the big "mission" table between the windows, and in two revolving cases, one case large enough to hold an encyclopedia in twenty-four volumes, the other a mere youngster little more than two feet high. There's a book on top of the Franklin stove which helps out the cellar furnace on cold days; and, I regret to add, books lie here and there on the floor — not many.

Pictures, mainly photographs of scenes "down East" or across the ocean (reminders of vacation days), a large map of the battlefields in Europe, and a huge calendar, two feet by three, conceal more of the wall space. The east wall shows a strange eruption. Suspended from picture hooks and from nails driven in ruthlessly here and there are clips, each holding in its jaws a collection of cards, newspaper cuttings, memoranda of various kinds, in disorderly array, but most convenient to get at. The furniture is miscellaneous, with one comfortable armchair to redeem it, and a most uncomfortable bentwood affair with a swivel that goes with the little typewriter table beneath the gas jet, a leather-cushioned ottoman which

serves no purpose whatever, and an old wastebasket, dilapidated but still cherished.

The room is not orderly, nor very well lighted, nor always comfortably warm; but it is mine, has been for many years, and I like it. I like it best at night when other people are asleep, and the piano next door has sent forth its final burst of ragtime, and the traffic has deserted the street beneath the east window, and the rain is drumming softly on the tin roof above.

Here is a sketch of a dining-room. How do you like this room? Is it home-like? Does it suggest poverty,

THE DINING-ROOM

wealth, or a moderate income? Is it a large room? Does it contain much furniture, or has there been an attempt to keep it simple? Is any of the furniture old fashioned? What is a highboy?

Let the class, working together, plan a description of the dining-room. First make a list of all the things to be mentioned.

Next determine one or two things to be emphasized. Finally make a little plan showing what each of the two or three paragraphs to be employed shall tell.

EXERCISE 10

Write a description of the dining-room. Or if you prefer, describe, in writing, the room pictured on this page.

THE PARLOR

EXERCISE 11

Describe, in writing, any interior with which you are familiar, selecting if convenient from the following list:

1. Any room in your home: pantry, kitchen, cellar, your own room.

2. A room in the school building: the principal's office, the gymnasium, the lunch room, the room in which you sit, the library.

3. A room in one of the buildings mentioned in connection with Exercise 8.

Try especially hard, this time, to emphasize some one thing. A boy's room is pretty sure to show that it is a boy's room. It may even reveal what kind of boy occupies it. Keep this in mind, if you are describing a boy's room. If you are describing a kitchen, make it very kitcheny.

Here is another suggestion. Boys especially, in describing things, neglect color. They give dimensions, they inventory; but color is too much for them, or perhaps they think little about it. The colors are there; they are a part of every room, unless it is pitch dark. Be a bit braver than usual and put in a few "dabs," even though you are, at first, somewhat clumsy at it.

EXERCISE 12

Your eyes and your ears are servants. Unlike other servants, however, they cannot be dismissed. Good or bad, they remain with you for life. Hence it is well to train them; for if they are not trained to keep alert and report with promptness and accuracy, they will hamper you in business and interfere with your pleasure. A main reason why exercises in description are valuable in a very practical way is that they force you to train your senses to do accurate work.

It is capital exercise, and not bad fun, to observe minutely where something is "going on," noting every movement, and picturing it in a carefully prepared report, as a scout might, or a detective, or a naturalist. Here is a good report by Edward Forbush, who has written fascinating books about birds.

One sunny day in early boyhood I watched a Vireo singing in a swampy thicket. He sang a few notes, his head turning

meanwhile from side to side, his eyes scanning closely the near-by foliage. Suddenly the song ceased; he leaned forward, sprang to another twig, snatched a green caterpillar from the under side of a leaf, swallowed it, and resumed his song.

Here is a second picture-incident:

One day, as I stopped to drink at a spring in the woods, a beautiful male Black-throated Green Warbler shot down from a tall tree and alighted on a moss-grown rock that bordered the diminutive pool. Evidently he had not expected me, but was not at all afraid. He looked up at me inquiringly for a moment, and then, stepping into the shallow water, dipped his head and threw the drops in showers as he shook out his brilliant plumage in the bath. His ablutions finished, he mounted again to a tree and sent back his drowsy song.

Here are three school compositions. If you were acting as judge in a contest, to which of the three would you give first prize? The two points to be considered are first, ability to observe accurately; second, ability to record observations in correct, clear, attractive English.

1. How a Cat Crosses a Muddy Road

First her ladyship looks up and down the street, and then from her vantage-point on the walk gingerly stretches forth one paw into the muddy expanse beneath her. Perhaps the spot doesn't strike her as being fordable; then she tries another place about a foot away. Perhaps it does suit her; if so, she proceeds to get the rest of her feet "into the works," whereupon she again stops, lifts a paw and shakes it in a disgusted manner. The very contact of anything so polluting as mud shocks her dainty mind. But the longed-for goal is the other side of the street; so she carefully picks out her way in a persevering manner, every few steps shaking a defiant paw in the direction that she has come. Finally the curbstone is near. She makes a final leap — and is over.

2. Perils of the Chase

One dark and cloudy afternoon, when I was looking out of the window at a somewhat dreary prospect, wishing for some kind of excitement other than that of perusing the rather dry and dusty efforts of a certain Mr. Cicero, I happened to notice a squirrel, which was jumping about in a tree below the window. A beautiful little gray fellow he was, with smooth fur and a long, thick tail. He seemed unusually happy, springing from limb to limb and chattering gleefully to himself.

I watched him as he climbed down the tree, head first, in the pretty way they have; and when he reached the ground, I noticed how delicately he stepped about on his stout little legs, and how daintily he nibbled a nut which he dug up from some secret hiding-place of his.

As he was standing up on his hind legs, rapidly consuming the nut, for all the world like a little colored brother with a slice of watermelon, I noticed something else. It was a cat, a tiger cat, beautiful also, with its sleek, yellow coat and lightly waving tail, but beautiful in a different way; for as it stepped slowly and silently toward the unsuspecting squirrel, it seemed to be the very personification of sure and silent purpose.

The squirrel finished his nut and, dropping to his fore legs again, began searching about in the grass for more. The instant he moved, the cat "froze." As the squirrel did not notice, it slowly flattened to the ground and remained so quiet and so flat that it seemed a part of the earth itself, except for its ears, which moved back and forth nervously.

The squirrel wandered aimlessly one way and another, but all the time he was approaching the waiting cat. They were but six feet apart, then five, then four. Even the cat's ears had ceased moving; its eyes watched as steadily and brightly as though they were of glass. The cat was barely a yard away. I saw its hindquarters move almost imperceptibly as it prepared to spring. I became aware of the fact that I was gripping the chair-arms with quite remarkable convulsiveness. But the squirrel turned away to the side and the cat did not spring.

He continued wandering for a little while, and then stood up on his hind legs and looked around. Surely he could not but see the danger which was still so near, but apparently he saw nothing, for he calmly turned his back and hopped over to the foot of the tree. After stopping an instant, he began leisurely to ascend. The cat, angry at having lost so easily the prize which had been within its grasp, sprang after the squirrel and up the tree.

Up to this time, I had not thought of interfering; I had been too interested. Now it seemed too late. But the cat had made an error in leaving its native element, the earth, for the squirrel's own territory, the tree-tops. To show the way he felt about the intrusion, the squirrel turned around, rushed down the tree-trunk, and clawed that cat with his very sharpest claw, square on that tenderest and most cherished possession, the nose. A more surprised or more thoroughly cowed cat, you never saw. It did not stop to climb out of that tree; it jumped. At the rate it was going, as I saw it go under the hedge at the other side of the yard, I should say it was running yet. As for the squirrel, he turned and ran up the tree again, still chattering joyfully to himself.

3. Ten Minutes in the Life of a Cat

I had settled down to read a good story, this afternoon, and was just getting interested in it when my cat came into the room. I said, "Hello, Jack." "Purr-r-r meow," he answered. He is pure white, and just at the age when cats seem to play most; that is, when they have about reached their full growth but have not become night-prowlers.

I have an old squirrel skin tied up in my room for him to play with, which he likes very much. He walked over to this and began to tap it with his paws. Then he hit it and began to rush it around and do all sorts of stunts just as if he were playing with a live animal. Then, seeming to become tired of jumping around so, he lay on his back, holding the skin to him with his front paws and trying to kick it away with his hind paws, just as if his front and hind legs were engaged in a trial of

strength. Finally, taking hold of it with his teeth, he stood on his hind legs and began to pull with all his might. Snap! tump! and he was on his back with the squirrel skin in his mouth, and the string was dangling.

He got up, dropped the skin, walked away a few feet, and sat down to look at it. He seemed surprised and angry at it, as nothing like this had ever happened before, and cat-like he blamed the skin instead of the string, and refused to play with it for a while.

He walked over to my table on which I have a can full of catnip and began to beg for some. I put some on the floor, made him sit between my feet, held my hands clasped together about three feet high, and told him to jump. He cleared my hands with a graceful bound and began to eat the catnip as if he hadn't had any for a month. When he had eaten this, I gave him some more. As catnip affects cats somewhat as liquor affects men, I watched him to see when it would take effect. After he had eaten perhaps half of it, he began to get foolish. He rolled in what was left, clawed the floor, scraped his face in it, and acted generally foolish. Soon he got up and walked unsteadily over to the squirrel skin and lay down on it fast asleep.

I turned to look at the clock and was surprised to see that it was only ten minutes since I had started to read. Yet the cat had come in, played a while, hurt himself, got intoxicated, and gone to sleep in that time.

EXERCISE 13

Play the part of careful observer. Write a descriptive account like the one you have just read, recording with thoroughness and accuracy what you have observed. Imagine nothing; just "stop, look, listen." Here are suggestive titles:

1. Watching a match burn. 2. A little experiment in chemistry. 3. How night comes. 4. What the hens did. 5. Kindling a fire. 6. Watching a spider. 7. The hardworking ant. 8. A honey bee at work. 9. The ways of goldfish. 10. How

the storm began. 11. Ten minutes in the life of my dog. 12. Watching a fellow pupil. 13. The clerk, doing up a parcel. 14. How sister telephones. 15. Watching little sister play. 16. The traffic policeman. 17. Catching a fish. 18. Father cranks the car. 19. A newsboy selling papers. 20. The umpire makes an unpopular decision.

EXERCISE 14

Facing page 164 is a reproduction of a water-color sketch. The view that it pictures is so simple that it should prove easy to describe. The main objects, of course, are the boats. It is to these that the eye is directed first of all, and the eye does not leave them till it has noted many things, particularly the shadows. Next, perhaps, we are attracted by the water, its surface almost like that of a mirror, and the shore which bounds the little cove where the boats are moored. Then perhaps we note the group of buildings in the background, and the sky full of huge puffs of white. What time of year is it? What time of day? Is the water fresh or salt? Has the artist tried to emphasize some one thing? What would be an appropriate title for the picture?

Write a description of this scene, employing about two hundred words. Don't forget the colors.

EXERCISE 15

Think of some place out of doors which interests you exceedingly, a place you like to visit over and over again. Describe it from memory.

You will be more successful, perhaps, if you imagine you are writing to a friend. Try not only to make him see what you describe, but to like it as well as you do. Here are hints:

1. Have a plan. Probably it will be best to mention the large, striking things first, then sketch in the details; but you may think of a better way.

2. Give your picture unity. Keep in mind some particular kind of day, some season of the year, some particular kind of weather. Do not shift your view-point without giving notice.

3. Make the description easy to follow by introducing guide words and guide phrases, such as *at the extreme left, a little beyond, nearer at hand, turning now till you face the east.*

4. Remember that you have five senses, and that all five may be employed if the description calls for it. A description of the seashore, for example, might register the shoreline of a bay, the color of the water, the "feel" of the hard, sun-warmed rock on which you may be sitting, the sound of the breakers pounding on the shingle, the smell of the seaweed drying at your feet, and even the taste of the salty spray that dampens your face.

Here are suggestive titles: 1. Our swimming-hole. 2. A deserted lumber camp. 3. A corner of a city park. 4. Where the old highway once ran. 5. The wharf. 6. A nook in the woods. 7. A flower garden. 8. A trout pool. 9. The orchard. 10. A wayside watering-trough. 11. The parade ground. 12. The mill pond. 13. The school yard. 14. The picnic grounds.

EXERCISE 16

"The king," writes Kipling in one of his stories, "was dressed in a purple velvet jacket, white muslin trousers, and a saffron-yellow turban of price." This one sentence of less than twenty words presents a fairly good portrait, though it tells merely how the king was dressed. In one of Dickens's stories we find the following sentence: "Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it [his head], and growing down-hill almost to his broad, blunt nose." This also is good description, yet it includes but one or two of the

many particulars necessary for a complete portrait. More nearly complete is the following, in which many items are given, including a few which have to do with character or personality: "He is forty-six, a shy, gentle little man, seldom speaking, blushing when applauded, stuttering if suddenly accosted, and dismayed when people call him 'master.' He wears a close-fitting frock coat. He is as bald as an egg; his cheeks are bordered with a short gray beard; his strong, straight nose carries a pair of thick, round glasses, and the eyes that look through them are mild and a trifle worried."

Finally, here is a portrait by a high school girl. It is patterned after one found in Chaucer's *Canterbury Tales*, though the girl pictured is a real person. Do you like it?

There was also in this company a Westerner, a girl about twenty years of age. Her eyes were black as night, and sparkled with joy and merriment under dark lashes. Her teeth were even and pearly, and when her red lips parted in a smile, no one could resist her. She was mounted on a broncho, and from the pommel of her saddle dangled a lasso. Her face, tanned by sun and wind, was framed with dark hair which looked almost black. On her head she wore a gray felt hat, turned up on one side, in which a red feather was stuck jauntily. She was dressed in khaki skirt and middy blouse. From beneath her skirt could be seen just the tip of her tan riding boot. Around her waist was a cartridge belt, containing a six-shooter. She wore no jewelry except a curious old Indian pin at her neck. As she rode, she looked the perfect picture of ease and grace.

Word portraits, good ones, are difficult to make. It is not a simple matter to pick out distinguishing characteristics, nor to find just the right words with which to picture the characteristics. Memory, too, plays an important part. You cannot always remember, on the spur of the moment, the details needed for a complete portrait even of one whom you know intimately. But ability to picture people is of practical value, as a little thought will probably convince you.

By Koch

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A Water-color

By Verneer

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Young Woman Opening A Casement

In an earlier exercise you were asked to contribute to a collection of miscellaneous pictures gathered on the way to school. A little later you brought articles — descriptions of them — for what might have been called a rummage sale. Now for an album of portraits, or shall we call it a grand assembly of people, our guests for a single hour?

Tomorrow let each member of the class bring, in the form of a word portrait of not more than fifteen lines, a friend or a chance acquaintance, or even a total stranger. All the people must be real, none imaginary, and there must be no impolite exaggeration such as the playful cartoonist is privileged to enjoy. You need not try to exclude details which may reveal the person's character.

EXERCISE 17

Facing this page is a reproduction of a painting entitled Young Woman Opening a Casement. It is by the Dutch artist Vermeer. Study it carefully. Isn't the young woman quaintly dressed? Why is she opening the casement? Are there flowers on a window ledge to be watered from the pitcher? Can it be that the water is intended for a passer-by, or is there no trace of mischief in her countenance? Notice how careful the artist has been of every detail. Study the table spread, for example, and the casement. What is the blue garment thrown over the back of the chair? Why did the artist include the ugly wall map? Can it be that it was his custom to paint homely scenes just as they are, and because he found a map on the wall he thought it should remain there? Where does the light come from and what does it throw into prominence? What do you like most of all in the picture?

Come tomorrow prepared to help your classmates to plan a description of this picture. The title of the picture furnishes a hint concerning how the description might begin.

EXERCISE 18

Facing page 180 is a colored illustration by Rockwell, whose magazine covers and posters no doubt have often made you smile. Surely you will find little difficulty in describing it. Study the countenances, the postures, the costumes. Don't forget the home plate. Twenty lines should prove sufficient.

EXERCISE 19

Here is a picture-narrative to study, one of thousands which have appeared in books and newspapers reporting scenes on the field of battle. It tells of the moving forward of troops in preparation for a fresh drive following a victory.

It is an astounding pageant, these hundreds of thousands of men — English, Welsh, Canadians, Scottish, and Australians — all moving in a long reaching tide with horses and guns and transport along tracks over old battlefields, going forward mile by mile very slowly because of the surge of traffic over narrow ways, but never stopping.

Dust rises from the moving legions in brownish clouds which the wind tosses above their steel helmets, and through this dust, in which the sun is shining hotly, there is a vision of brown masses of men with the glint of steel on rifles and helmets, and twinkling colors, red and blue and green, of staff badges and pensions.

Every man marches in a white mask of dust through which his eyes shine. Dispatch riders are threading their way through long lines of transport. The endless columns of lorries, field batteries, and gun horses are grotesque, like millers all floured from head to feet. The horses are supers and in splendid form, as though from an exhibition, and it goes to the heart to see so many lying dead on the fields after recent battles.

There is a great music of war over all this scene. Scottish battalions go forward to the fighting line led part of the way by their pipers, and across the battlefields come the wild cry of

the pibroch and the drone of many pipes. The English battalions are marching with brass bands playing old English marching tunes, and, between whiles, merry bursts of ragtime. The crunching of gun wheels over rough ground, officers shouting orders to their men, the hooting of lorry horns, and an incessant hum of airplanes overhead all make up a symphony which has a song of triumph in its theme.

PHILIP GIBBS, in the *New York Times*

Do you like the description? In what respects is it better, probably, than anything you could have written had you been a war correspondent viewing the same scene? What is a pageant? What is a symphony? Did Mr. Gibbs record his impressions just as he received them, or follow a definite plan? In other exercises you were advised to begin with big, striking things, then sketch in details. Is such a method apparent in this description? Either through quick suggestion, as in such single words as *tide* and *surge*, or through direct comparisons, an attempt is made in a number of places to help the reader's imagination. How many such places do you find? Can you find a place where a few words of explanation have been inserted? Has Mr. Gibbs simply recorded color, form, movement, sound, without at any point revealing his emotions? One secret of success in writing description lies in the care with which words are chosen. Pick out a few well-chosen words. Pick out, in the last paragraph, all the words that help to suggest the sounds that are being recorded. Pretty, flowery language spoils a description; for the reader thinks the writer may be less desirous of picturing things than of showing what a fine writer he is. Does Mr. Gibbs tend strictly to the business of producing a clear impression of all that his eye and his ear recorded?

Difficult as is a pageant-symphony description like the one presented by Mr. Gibbs — that is, a vivid account of everything recorded by the eye and the ear of one before

whom a throng is moving — young people are better at it, oftentimes, than their elders. The reason is not far to seek. The young have keener senses. Their interest is greater; the world is newer to them. It is great to be still young.

Write an account patterned after that of Mr. Gibbs, making it as vivid as your keen, youthful senses can. Select, if possible, from the following list of titles:

1. The gathering of a crowd at a game. 2. When the school meets in the assembly hall. 3. Circus day. 4. A busy city thoroughfare. 5. The departure of a ship. 6. A harvest scene. 7. The coming of a storm. 8. When the train comes in. 9. Recess. 10. Lunch time. 11. At the military camp. 12. The parade. 13. Watching the bulletins. 14. A street accident. 15. The crowd at the "movies."

Avoid "fine" language; get right down to the real business of doing a difficult task well. Do not try to keep yourself out. What is desired is an account of a scene as it impressed you, a young person. Above all things, do not try to be a "grown-up"; be yourself.

We will now cull out and rearrange the hints and suggestions scattered through the exercises of this Course, combining them into a brief composition.

The Art of Picturing

The title is not a perfect one; for description really includes whatever is recorded by any of the senses. Thus we might try to describe the form, color, and movement of an aeroplane, the faint sounds that filter downward when geese fly north in early spring, the perfume of flowers, the flavor of fruits, the velvety feeling of a tuft of moss. But sound, perfume, flavor, and the "feel of things" are so difficult to express through language that to describe commonly means little more than to picture.

1. Getting

Getting and giving, gaining complete possession and sharing freely with others: these are the two steps in successful description. In connection with getting, five suggestions may be made.

1. Keep alert. Keep all your senses alert. There is such a thing as falling into the habit of being dull, half-awake. Rouse up! "Poor film," the photographer sometimes explains when your pictures do not come out well. He means that the gelatine surface of the roll on which the sunlight prints was not fresh and sensitive. Keep your mind sensitive.

2. Take a good look, a good listen. Merely keeping alert is not sufficient. Make the "exposure," to use a photographic term, long enough for a clear impression.

3. Memorize. You can commit to memory a house or a scene just as you commit a poem. After the good long look, shut your eyes and try to recall in detail what you have looked upon. Do this again and again. Don't permit yourself to fall into the habit of letting your pictures fade quickly away. "Fix" them, just as the photographer "fixes" the negative by placing it in a certain chemical bath.

4. Train yourself to pick out marks of identification, the distinguishing, characteristic features; for you cannot hope to carry away everything. The camera misses nothing, but you are not a camera; you can select.

5. There is a fifth point very difficult to talk about. To take full possession, you must not only employ all five senses, and study for the purpose of discovering the marks of identification, but also turn loose your feelings, as we call them in common speech. You may have a pretty clear mind-picture of a Scotch collie whose acquaintance you have recently formed; but you will soon have a much better picture if, by any chance, that collie becomes yours — your constant companion. Mind-pictures of home faces become far more than mere photographs when a boy lies wounded in a hospital thousands of miles away from home. They are colored with the light of intense longing and deepened affection. These are extreme illustrations; but there is such a thing as letting the emotions play about whatever passes before the eyes. If you wish full possession, "let yourself go" — all of you: senses, mind, emotions.

2. Sharing with Others

Now for the difficult yet pleasant task of sharing with others.

1. You must have a plan, of course. It may be possible to follow a simple time sequence as in telling a story; or a space sequence, going from one item to that which lies next to it; but frequently the best plan is to begin with the large, striking things and then sketch in details, supplying the imagination with material in the order in which the imagination needs it in building up the picture.

2. Try to give your description unity. There are many ways. A very simple way is to keep in mind, as you write or talk, some one person. Another way is to try to emphasize some one thing throughout, just as the photographer oftentimes focuses his camera and arranges his lights in such a way as to bring into prominence some one thing. In *A Tale of Two Cities* Dickens describes the quarter of St. Antoine in such a way as to emphasize poverty. Having a definite purpose of this kind keeps one from throwing out items in hit-or-miss fashion.

3. Help the imagination in every way you can. Do this by giving many details, by putting in little guide-words and guide-phrases to aid in keeping track of things, by slipping in an explanatory sentence now and then if it is needed, and by employing many comparisons.

4. Choose your words with great care. There are picture-bringing words, if you will but search for them, so much better, it may be, than the first that pop into your mind. Above all, avoid flowery speech — "fine language," employed with the definite purpose of "prettifying" a composition. A rough, crude picture, like a charcoal sketch made on a shingle, is better than an elaborate product that is not sincere.

5. Finally, remember that you are not sharing absolutely, with big-hearted generosity, unless your picture is frankly colored with your emotions. Something of yourself must go with the picture. This may not be true of scientific description, where accuracy alone is desired, but in the type of description you most commonly employ it is a great mistake to keep yourself out altogether.

DRILL EXERCISES

PRONUNCIATION

1

Th, pth, and *ngth* are combinations hard for some tongues. The dictionary will help little in mastering them. Listen attentively while your teacher pronounces the following. Perhaps, unconsciously, you may have been mispronouncing some of these common words. *Pronounce them after the teacher.*

thousand	throat	through	Thursday
threw	thought	with	together
diphtheria	diphthong	length	strength
width	breadth	father	mother

2

The first syllable of *Italian* does not rhyme with *pie.* It is pronounced like the first syllable of *Italy.* In *evil, hostile, reptile,* and *juvenile,* the last syllable rhymes with *bill.* The last syllable of *genuine* rhymes with *bin.*

Read this sentence: A genuine evil Italian reptile is hostile to juveniles.

Pure *is never mispronounced. Try to give* u *the same sound in the following:*

Tuesday	enthusiasm	avenue	tube	blue
altitude	annual	stupid	solitude	tutor
latitude	picture	student	duke	duel
peculiar	produce	rude	tuition	truth

SPELLING

1

Inability to distinguish between words that are similar sometimes leads to embarrassing mistakes. There is a wide difference between a *bony* lass and a *bonny* lass. *Later* and *latter* do not mean the same thing.

First pronounce the following words, then note how they are spelled. Write sentences in which they are so employed as to show that you understand their meaning.

bony	bonny	later	latter
striped	stripped	corps	corpse
coma	comma	suit	suite
human	humane	desert	dessert

2

Here are homonyms, as they are called, or words that are pronounced alike but spelled differently. Write sentences in which they are correctly employed.

aisle	isle	scene	seen
pair	pear	steal	steel
pane	pain	soar	sore
waste	waist	straight	strait
berth	birth	ascent	assent
shone	shown	cereal	serial

3

Copy the following sentences, retaining in each but one of the homonyms found in parenthesis. Do not guess; when in doubt concerning the meaning of a word, look it up. Having looked up the meaning, try to fix it in your mind.

1. He purchased a (bale bail) of cotton. 2. Let's (bale bail) out the boat. 3. The prisoner is out on (bale bail). 4. A (peal peel) of laughter was heard. 5. Remove the (peal

peel) before eating the orange. 6. The (sealing ceiling) fell as he was (ceiling sealing) the letter. 7. He (pores pours) the water into the glass. 8. The (pores pours) of the skin must be kept open. 9. He removed his (fir fur) gloves while standing near the (fur fir) tree. 10. Her (mantel mantle) was trimmed with (fir fur). 11. Over the fireplace was a narrow (mantel mantle). 12. The gas burner needs a new (mantel mantle). 13. (Currant current) expenses were met by voluntary subscriptions. 14. We had (currant current) jelly roll for supper. 15. The stream's (currant current) was swift.

4

Copy the following sentences, retaining in each but one of the words found in parenthesis.

1. (Miners minors) cannot vote. 2. The (miner minor) wears a lamp in his cap. 3. My objections are but (miner minor) ones. 4. He played in a (miner minor) key. 5. The two counts fought a (dual duel). 6. Hartford High and New Britain High held a (dual duel) meet. 7. Whatever is (stationary stationery) remains in one place or position. 8. By (stationary stationery) I mean envelopes and note paper. 9. The horse wears a (bridal bridle). 10. A (bridal bridle) party is a wedding party. 11. To (altar alter) anything is to change it. 12. If we wish to see an (altar alter), we must go to church. 13. We consult a (calendar calender) to see what day of the month it is. 14. A (calendar calender) is a machine used in making cloth and paper. 15. Tom won a (medal meddle). 16. Little children must not (medal meddle). 17. Is it made of wood or of (metal mettle)? 18. Boys, show your (metal mettle) by winning the game.

PUNCTUATION

Rule. — Commas are used in setting off a non-restrictive clause or phrase.

This troublesome rule becomes very simple when once understood. The difficulty lies in the word *non-restrictive*.

Let us, then, master this word. Note the following sentences:

The cadets who were in uniform were invited to join the parade.

The cadets, who were in uniform, were invited to join the parade.

Were all the cadets in uniform? Were all invited to join the parade? According to the first sentence, some of the cadets may not have been in uniform; only those in uniform were invited to parade. The invitation was limited — restricted — to a part of the cadets. The clause *who were in uniform* does the restricting. It is a restrictive clause. We do not set it off; it belongs with the word *cadets*, modifying or limiting it closely, like an adjective. In the second sentence, apparently all the cadets were invited. Just as a matter of added information, it is stated that they were in uniform, or the clause may have been used to explain why the cadets were invited. The invitation is in no way confined, restricted. The clause is not restrictive but parenthetical, explanatory, *non-restrictive*. That is why it is set off by commas. The commas are necessary to make the meaning clear.

Pupils *having a daily average of ninety* were excused from examinations.

Ethel, *having a daily average of ninety*, was excused from examinations.

Here we have phrases instead of clauses. In the first sentence the phrase is restrictive. It shuts out all but a few — the few who had a daily average of ninety. In the second sentence the phrase is explanatory, not restrictive. It explains why Ethel was excused from examinations. Because the phrase is explanatory and not restrictive, it is set off.

1

Which of the italicized phrases and clauses are restrictive? Punctuate the sentences.

1. Emily *having the highest mark* was given the prize. 2. Give this to the girl *having the highest mark.* 3. The boy *who tries hard* deserves success. 4. Jim *who tries hard* deserves success. 5. The one boy *who was frightened* ran away. 6. The boy *who probably was never more frightened in his life* ran away. 7. The gentleman *whom you saw just now* is Mr. Armstrong. 8. Mr. Armstrong *whom you saw just now* is a Second Lieutenant. 9. They were looking curiously at the gentleman *wearing a green coat.* 10. He marched with Jim and Pete *wearing his green coat.* 11. The gain *that is made at the expense of reputation* should be considered a loss. 12. This gain *since it was made at the expense of reputation* should be considered a loss. 13. Mary wanted a hat *like Kate's.* 14. Mary's hat *like Kate's* was trimmed with blue. 15. Have those *whom I told to do the deed* returned? 16. Have Arthur and Edgar *whom I told to do the deed* returned? 17. My friend proposed that we should alight and walk through the park to the hall *which was at no great distance.* 18. Lights from the hall *which was at no great distance* gleamed through the trees. 19. This law was passed largely through the efforts of the farmers *whom it is benefiting.* 20. DeSoto *who died of fever on the expedition* was buried in the river *which he had discovered.*

Rule. — A comma is sometimes necessary before *and, but, for, or, nor, as, because,* and other connectives, to make the meaning of the sentence quickly apparent.

This, like the preceding rule, calls for thought; it cannot be applied blindly. Examine the following sentences, noting the effect of the punctuation:

1. Oranges were given to Mary and Ellen and Edith received candy.
2. Oranges were given to Mary, and Ellen and Edith received candy.

3. Oranges were given to Mary and Ellen, and Edith received candy.
4. He went disguised as the King had requested.
5. He went disguised, as the King had requested.
6. He ran as fast as he could for the boat left promptly at five.
7. He ran as fast as he could, for the boat left promptly at five.

In the first sentence there is no way of telling how the oranges and candy were distributed. In the next two sentences the comma explains very definitely how the distribution was made. *As*, in the fourth, might mean *in the manner that*. *As* in the fifth has the force of *because*. This the comma tells us. In reading the sixth, the eye hastens along till it reaches *boat;* then it discovers that *for the boat* does not go with *ran as fast as he could* but with *left promptly at five*. All is plain in the seventh; the comma before *for* warns that a new clause is coming.

From these examples, and from examples found under previous rules, we rightly conclude that one of the main uses of the comma is to separate words or groups of words which do not belong together. They warn the reader to pause, whenever he is in danger of rushing ahead and blundering. They are like the signs commonly posted along our thoroughfares for the benefit of automobilists: "Sharp curve ahead," "Take the right-hand road for Blanktown," "Railroad crossing two hundred feet ahead," "Schoolhouse ahead; go slowly," etc.

2

Punctuate such of the following as you think require it.

1. For lunch we had bread and butter and nothing else could have pleased me more. 2. I got a man and a rifle and together we hiked four miles and got the report to the Colonel. 3. It was no use to argue the point for she had a very small

head. 4. He liked none but the first and the last of the songs pleased me very much. 5. He wears a dark blue Russian blouse trimmed with gilt buttons and dark blue knickerbockers. 6. Remember that water is likely to spread the flames from gasoline and kerosene and is not to be relied on for extinguishing fires. 7. Never tamper with the gas meter and do not pile up kindlings wood paper or other inflammable material near it. 8. The glass of the skylight was dashed into a thousand pieces and a man leaped through and landed on the floor. 9. They were looking for some one who wanted a carriage or a trunk carried to the depot.

COURSE VI

COMPOSITION

BUSINESS ENGLISH

Letters and forms
Reports
Good manners in the business world

DRILL

PRONUNCIATION

Common words often mispronounced
Correct placing of accent
Common French words

SPELLING

Business terms
Words employed in correspondence

PUNCTUATION

The semicolon

By Rockwell

Copyright by Life Pub. Co.

An American Missionary in France

By Waltz

Moonlit Gables
in Colmar, Alsace

Dear Sir: I would like you to pay your bill at present.
Mr. H. B. Hicks 6 cents

This is a specimen of business English — a bill presented by a very small boy to his father. It suggests, what is doubtless true, that in our commercially great country we "go into business" at an early age.

The bill made out by Mr. H. B. Hicks (more commonly known to the neighborhood as Harold) has one good feature. It is polite. Notice the respect to an elder shown in *Dear Sir*, and the recognition of the fact that there are times when paying for services rendered is not at all "*plesent.*" In other respects, however, Harold's bill will hardly serve as a model. Here is a better one:

MODEL 1

8 Amity St., Hartford, Conn.
Sept. 10, 1919

Mr. Arthur R. Thompson

To Mark L. Thompson, Dr.

Aug. 1	Hoeing garden 4 hrs at .15	.60
" 4	Mowing lawn	.50
" 11	Washing car	.75
" 20	Cleaning cellar 2 hrs at .15	.30
		$2.15

Received payment,

A bill is but a letter with all unnecessary words omitted, for in the business world time is very valuable. There is no polite Salutation, no Leave-taking. When Mark receipts his bill by signing his name, he may add a polite *Thank you*, but even this is not necessary. Note, however, that nothing is omitted which Mr. Thompson would wish to know before paying Mark.

EXERCISE 1

Answer the following questions:

1. Does the Heading in Mark's bill differ in any way from the Heading in a social letter? 2. What does *Dr.* mean? 3. What do you observe in regard to the use of capitals and punctuation? 4. Why is each item placed on a separate line? 5. Is anything gained by placing the decimal point before the various sums? 6. Are the decimal and the dollar signs really necessary in the total?

Make out a similar bill for services rendered, inventing appropriate items. Try hard to make the bill a model. This will call for care in spacing and neatness in penmanship.

EXERCISE 2

Model 2 shows a bill such as a business house sends out. Everything is printed that can be — the firm's name and address, the words *Sold To*, and the lines lower down forming separate compartments for dates, items of purchase, and sums. Even in receipting the bill, a stamp with an adjustable dating device is employed; so the clerk does not have to use a pen at all except in signing his initials, which, in the case of Model 2, are M. M. Notice that in the typewritten part of the bill the purchaser's name and address are given in full. Compare Models 1 and 2. In how many respects do they differ?

MODEL 2

G. F. WAKEFIELD & CO.

Booksellers and Stationers

77 and 79 Harbor Street, Hartford, Conn.

Oct. 1. 1919

SOLD TO Mr. Arthur R. Thompson
23 Amity St.
Hartford, Conn.

Sept. 8	1 Home Fires in France	1.35
"	1 Astronomy with the Naked Eye	1.40
"	1 Home Book of Verse	7.00
Sept. 9	1 Community Civics	1.00
		10.75

Received payment
Oct. 10, 1919
G. F. WAKEFIELD & CO.
By M. M.

Pretending that you are a merchant, make out a bill for goods sold to an imaginary customer. Begin by inventing an appropriate billhead. Take pains with the ruling.

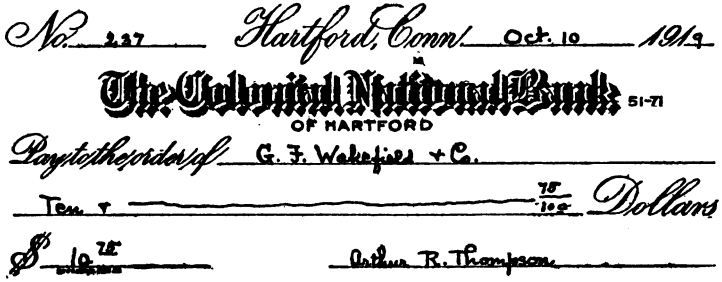
EXERCISE 3

If you were to make a study of the bills sent out by a hundred different houses, it is probable that you would find many little variations from the two models shown, each fitting the requirements of a particular line of business. The models, nevertheless, are safe ones to follow; they represent forms widely adopted.

Get from your parents or from some other source a number of bills and study them to see how they differ. If you are permitted to do so, bring them to class and point out the pe-

culiarities you have discovered. Otherwise, come to class prepared to talk about them, illustrating by means of forms placed on the blackboard.

The bill from G. F. Wakefield & Co. is receipted, showing that it has been paid. The date of payment, you will observe, is given and also the initials of the clerk who received the remittance. If Model 2 were a perfect reproduction, the initials M. M. would be penned; for though a rubber stamp is commonly used in receipting bills, the initials of the one who receives the money or the check are always written. Most bills are paid by check. Here is a picture of one that has been filled out.

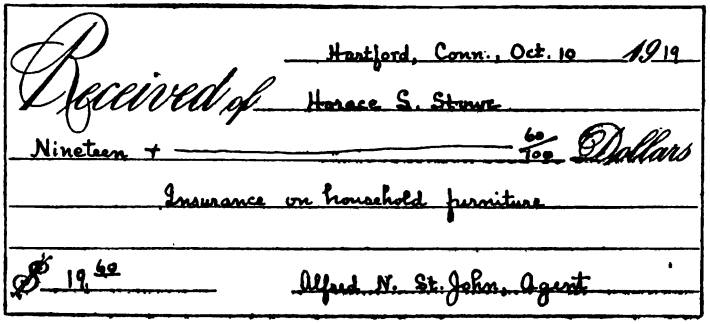


It is, like the bill, a letter of a kind so often used that a large part of it is printed. This check-letter asks the bank where Mr. Thompson deposits his money to pay the amount of the bill to G. F. Wakefield & Co. The number in the left-hand upper corner is merely for Mr. Thompson's convenience in keeping track of his expenditures; everything else on the face of the check explains itself. The check is sent to Wakefield & Co., who take it to the bank and receive their money, first "endorsing" it by writing the firm name across the back, near the left-hand end. This endorsement is a receipt. Since money is involved, care in filling out checks is of the utmost importance. The names should

be written plainly. To guard against fraud, it is best to fill completely the line on which the sum is written. It is for the same purpose that the sum to be paid appears a second time.

Suppose a dishonest person should get possession of blank checks and fill them out. Could he use them in buying goods or obtaining money? Not easily, for checks are not accepted from strangers, as a rule. When you are actually engaged in business, you will soon learn how to pay for goods purchased from firms not acquainted with you, without actually sending the money. For the present it is enough to remind you that you can go to any post-office and buy for a few cents a money order which will be accepted by any firm. The money order is but a kind of check, the post-office acting as bank.

Another form-letter, commonly employed in business transactions, is the receipt. Here is a representation of one.


Hartford, Conn., Oct. 10 1919

Received of Horace S. Stowe

Nineteen + 60/100 Dollars

Insurance on household furniture

$ 19.42 Alfred N. St. John, Agent

This is a form with which you should be familiar; for you might have occasion to give a receipt at a time when printed forms were not to be had. The same care should be used in writing names and in filling completely the line on which the sum is written as is necessary in making out checks.

EXERCISE 4

Write three checks payable to different individuals or firms, using as signature the name John Doe.

In the same way write three receipts, using the signature John Doe. *Cut out, for this purpose, slips of paper about three inches by six.*

Not uncommonly the first business letter a young person writes is a request for a catalogue or a free booklet. Catalogues, booklets, samples, etc., are a form of advertising, and the purpose of advertising is to make sales. It is hardly fair to send for such things unless there is a likelihood that sometime you will become a purchaser. If you do send, make it an opportunity for practice in business correspondence. Here is a letter to study.

16 Collins St.
Hatfield, Mass.
January 3, 1920

Armour & Co.
Domestic Service Div. 97
Chicago, Ill.
Gentlemen:
Kindly send me your booklet entitled
The Business of Being a Housewife
mentioned in your advertisement in the January
number of Good Housekeeping.

Yours very truly,
(Miss) Ellen F. Brewster

The Heading and Inside Address, you will note, are not arranged in oblique alignment, but in "block" fashion. This form is commonly followed, of late, in business correspondence, especially where the typewriter is used. It saves a little time, and in large offices where scores of clerks are employed, the saving of time, and therefore of money, is considerable. Here is the way an envelope looks when the block form is followed:

Ellen F. Brewster
16 Collins St.
Hatfield, Mass.

Armour & Company
Domestic Service Div. 97
Chicago
Illinois

Why is it a good plan to put the title of the booklet on a separate line? Why mention *Good Housekeeping?* Why is the one word *kindly* a sufficient amount of politeness for a note asking a favor? Which style do you prefer, the oblique or the block? Have you ever seen a social letter in which the block style was followed?

Here is a business letter containing an order for goods.

76 Mohican Ave.
Rochester, N.Y.
Dec. 7, 1919

Scout Service Bureau
22 Fifth Avenue, New York

Gentlemen:

Please send by American Express the following:

1 No. 0100	Scout Hike Tent	3.50
1 " 1061	Standard Sewing Kit	.65
1 " 1191	Pocket Signal Disk	.15
2 " 1212	Boy Scout Field Glass at 5.00	10.00
2 " 1201	Aluminum Canteen at 1.00	2.00
		16.30

You will find enclosed a money order for $16.30, the correct amount according to your catalogue.

Yours truly,

Everett T. Lake

Notice that the correct Salutation in a letter to a firm is *Gentlemen*. If the partners of a firm are women, *Mesdames* is used. When the " block " form is followed in a typewritten business letter, the paragraphs, sometimes with and sometimes without the indentions found in all social letters, are separated one from another by means of double spacing. Frequently one sees, below and to the left of the writer's signature, *1 enclosure*, or *2 enc.*, calling attention to checks or other enclosures. Is this a good plan? How would it do to fasten the money order to the letter by means of a clip? Why did not Mr. Lake send a check instead of a money order?

EXERCISE 5

Perform one of the following tasks, but do not mail any letter.

1. The Bookshop for Boys and Girls, 264 Boylston St., Boston, Mass., managed by women, publishes two valuable catalogues: *Books for Boys and Girls*, price 25 cents; *Out-of-Door Books*, price 50 cents. Write such a letter as would be appropriate if you were sending for these two catalogues.

2. The Brown & Sharpe Mfg. Co. of Providence, R. I., give, in their *Catalogue 27*, descriptions of over a thousand varieties of tools, besides instructive matter valuable to every mechanic. Write, but do not mail, a letter asking for this catalogue.

3. Roe, Searsbuck & Co., let us imagine, is a large mail order house in New York. It sells nearly everything. Order a bill of goods, at least five items, making up prices and catalogue numbers. Specify whether goods are to be shipped by parcel post, express, or freight.

4. A. G. Spalding & Co. of New York carry a full line of athletic goods. Order a camping outfit, inventing prices and catalogue numbers.

5. Imagining that you are one of the above firms, make out a bill for the goods ordered. Try to invent an attractive bill-head.

BOY, industrious, steady, reliable, in the commercial office of a Hartford factory. Would have to begin by learning the details of office work. Advancement sure if ability is shown. Apply by letter, giving age, education, experience, references.
Profitable, Box 26, Courant.

56 Woodrow St.
Hartford, Conn.
June 18, 1919

Profitable
Box 26, Courant

Dear Sir:

I am interested in the position referred to in the advertisement attached to this letter. Here is the information you ask for:

Age: seventeen.

Education: I graduate June 27 from the Commercial Department of Hartford High School.

Business experience: I have had no office experience. Last summer I worked for Mr. E. K. Rood, farmer, Mountain Road, West Hartford. During the past year I have been business manager of the High School Chronicle.

References: By permission I refer you to Mr. E. K. Rood, Mountain Road, West Hartford; Mr. Clement C. Hyde, Principal of Hartford High School; Mr. George B. Kingsbury, Commercial Department, Hartford High School.

I shall be glad to call at your office any school day after four o'clock, or any Saturday morning.

Yours truly,
Henry F. Collins

The letter of application on page 189 is such as any boy seeking a position might be called upon to write. We shall study it through the eyes of the man to whom it is addressed. He has received, we will imagine, ten replies to the advertisement inserted in a morning paper. A number of these he has thrown into the waste-basket; they do not interest him. Henry's letter he reads a second time, and this is the way he judges it.

"Good stationery — his father's, I suspect — white, unruled, the letter-sheet matching the envelope. Attaching the ad. to the first page is a capital idea; I wonder who taught him to do it. Good penmanship, clear, neat, a bit boyish, but better than mine. So far as I can see, the letter is perfect in spelling, punctuation, grammar, and arrangement. I suppose letter writing is taught in all schools, nowadays, but not every boy profits by the instruction. I think this youngster must be teachable — a mighty strong point in his favor.

"The letter is brief, as it should be. There's no brag in it. I like that. What I asked for is given, and nothing more. Let's see — seventeen; high school boy; commercial course. A summer on a farm is a pretty good preliminary to a business career. He must be fairly husky, or no farmer would have taken him. Manager of a school publication? H'm. I wonder if he made a dollar. That's quite a responsibility, for a boy. The fellows must have confidence in him or they wouldn't have given him the job. Boys are pretty shrewd in such matters, as a rule. Collins — a good name. I wonder if his father isn't head bookkeeper at the Boston Branch. I believe I'll look the lad up."

He presses a button and his secretary enters. He hands her the letter. "See if Mr. Rood's name is in the telephone directory. Call up the High School first and see if you can get Principal Hyde. You don't happen to know the Collinses, do you? Unless I countermand the order before noon,

write to this boy and ask him to call Saturday at ten sharp." A minute later, the manufacturer is again busy with his morning mail, this time reading a letter from the manager of a branch house in a distant city.

And now, putting out of mind all that the manufacturer has said to himself while studying Henry's letter, what do you think of it? Is it a good letter? Is it the kind you would have written had you been in Henry's place? How about the five or six other letters of application received by the manufacturer? Imagine yourself glancing through them. What are some of the things you find to account for the fact that they found their way to the office waste-basket?

EXERCISE 6

Pick out one of the following advertisements and write a letter of application. Try to produce the kind of letter that will appeal to a business man anxious to get at the more important part of his morning's mail. Use your imagination in picturing him as he sits in his office. Do not imitate too closely the letter studied or any other letter you may have seen. Be natural, even though you turn out a letter that is unique. Being unique is better than being a "copy-cat."

WANTED

Boy about 16 years of age to take care of the mails, etc., in our office. Good pay to start and fine chance for advancement to the right boy. THE CORLISS PAPER COMPANY.

WANTED — YOUNG MAN TO DRIVE CAR TO NEW HAVEN twice weekly, and be generally useful about house. Address Dr. A. C. Traub, 42 Hill st.

WANTED — BOY FOR GENERAL OFFICE WORK, EXperience not necessary; permanent position and good opportunities. Address Box 80, Times.

WANTED — BOY TO MAKE HIMSELF GENERALLY useful in our editorial room. Apply at Business office, The Hartford Times.

WANTED — BOY TO LEARN OPTICAL BUSINESS, GOOD chance for advancement. Wiley Optical Co., Room 507, Rice Bldg.

WANTED — BOY 16 YEARS OLD TO WORK IN STORE; permanent position for right boy. Address Landers, Clark & Co., 66 Main street.

WANTED — YOUNG MAN FOR DELIVERY WAGON, one who can drive car preferred; references required. M. J. Bingham, Meriden.

WANTED — ERRAND BOY. GOOD CHANCE FOR BRIGHT boy to learn mechanical dentistry. Apply by letter to Dental Laboratory, 924 Main st.

WANTED — OFFICE BOY, ABOUT 17 YEARS OLD, A graduate from grammar school, to work in office, drafting room, attend to mail, etc.; unusual opportunity for advancement; give age, experience, nationality, references, and salary expected. P. O. 648, city.

WANTED

Smart girl, high school graduate, for office and telephone work; must have some knowledge of bookkeeping and stenography. Apply Franklin Printing Co., 81 Pine st.

OFFICE GIRL

for general office work; store hours; must be quick and accurate at figures and write a good plain hand; typewriting experience an advantage; reference required; state salary expected in answering. Address Office, Box 60, Times.

WANTED — GIRL FOR TABULATING WORK, INEXPERIenced preferred. Address Girl, Box 1, Times.

ATTENTION: A GROWING COMPANY WANTS AN INtelligent, reliable girl as assistant to multigraph operator. Experience unnecessary, pleasant work, short hours, 1½ hours for lunch. Must be ambitious and willing to learn. Give phone number. P. O. Drawer 47, city.

WANTED — YOUNG LADY AS ASSISTANT IN OFFICE, one who understands shorthand and typewriter. State age, experience, and salary expected; give references. Retail Store, P. O. Box 6811, city.

WANTED — YOUNG GIRL ABOUT 16 OR 17 FOR CASHIER; experienced preferred; good opportunity for advancement. Address Opportunity, Box 612, Times.

WANTED — BRIGHT GIRL ABOUT 16 YEARS, AS ASSISTant in advertising dept. of manufacturing concern. Chance to advance. Address Assistant, P. O. Box 306, Hartford.

WANTED — A TYPIST. APPLY THE POST & PETERS Co., 112 Bacon st.

EXERCISE 7

The instructor will write on the blackboard two advertisements, one for the boys and one for the girls — if there are girls in the class. All the members of the class save three will write letters of application in competition. The three, playing the rôle of merchant or manufacturer, will pick the successful candidates and explain to the class what things have influenced them in their decision.

Reports play an important part in the business world, though few of them are seen by many eyes. They are found in the letters which pass between the traveling salesman and his home office; in carefully guarded books recording the proceedings of important meetings of directors. A few, intended for stockholders or the general public, appear in

print. These, not uncommonly, are models of business English, absolutely correct in grammar, spelling, punctuation, etc., absolutely clear in every statement, and so concise that it is difficult to find a word which might be omitted.

Whether one is preparing for a business career or not, practice in writing reports is of unusual value, for it provides training in clear, accurate, concise expression. For this reason, whoever is asked to serve as secretary of a school club is fortunate. Here is a report written by a school girl. It is not perfect, but it is worth studying.

A joint meeting of the Katherine Burbank Literary Society and the Athena Debating Club was held in the lecture room December 8 at 2:30 P.M. A large number of teachers and members were present. The address of welcome, written in verse, was delivered by Miss Keevers of the Athena. Miss Geer, also of the Athena, then read an interesting biographical sketch of Robert Louis Stevenson, and some of Stevenson's poems were well recited by Miss Stelling of the K.B.L.S. Miss Marsh of the Athena, accompanied by Miss Ruth Welles of the K.B.L.S., rendered Wieniawski's *Mazurka* on the violin.

The fourth scene of Act II of *As You Like It* was then given, with Miss Giddings of the Athena as Touchstone, Miss Simpson of the Athena as Rosalind, Miss Parker of the K.B.L.S. as Celia, Miss Stoddard of the Athena as Silvius, and Miss Northway of the K.B.L.S. as Corin. The first scene of Act IV was also given, the parts of Orlando, Rosalind, and Celia being taken by Miss Margaret Welles of the Athena, and Miss Segur and Miss Parker of the K.B.L.S.

A sextette, Miss Browne, Miss Olmsted, and Miss Wallace of the Athena, and Miss Seymour, Miss Williams, and Miss Schumann of the K.B.L.S., sang Rubinstein's *Voices of the Woods*. The accompaniment was played by Miss Hill of the K.B.L.S.

After the meeting, refreshments were served in the gymnasium, and a social time was enjoyed.

DOROTHY BOOTH LEWIS
Secretary

EXERCISE 8

What do you find to like in the above report? Can you suggest ways in which it might be improved? If you were to receive two letters from friends, members of a house party group, could you tell, even though the letters were typewritten and unsigned, who had written each? If you had before you unsigned reports of a club meeting, written by two of your friends, could you tell who was the author of each? How does a report differ from a social letter? Can you think of a friend whose letters you very much enjoy, yet who would make a poor club secretary? Can you think of one who might prove equally good at writing letters and at drafting a report? Must one, in writing a report, keep himself out altogether, or is this unnecessary? Is it possible? How does the following newspaper report differ from a secretary's report?

> With hair powdered and elaborate Eighteenth Century costumes to add to the scene, the Katherine Burbank Literary Society presented its annual dramatic entertainment in the school gymnasium yesterday afternoon before an audience of friends and members of the faculty. The address of welcome was made by Miss Marion Herter. Next Miss Charlotte Opper read a paper which gave a brief synopsis of the plays *Fanny Burney at Court* and *Oliver Goldsmith and Dr. Samuel Johnson*. All of the parts were portrayed by the girls; especially able were the male parts, which, considering the short time the members of the club had in which to prepare, were well carried out. The feature of the afternoon came when about sixteen of the senior girls in the club danced the minuet. This was followed by a solo, *The Lass of the Delicate Air*, sung by Miss Marjorie Day.

EXERCISE 9

Perform one of the following tasks, making an unusual effort not only to employ good English but to be accurate.

Remember that you are serving merely as a gatherer of information, not as a critic.

1. Attend a class meeting, or a meeting of some club or society, and prepare a report of the proceedings. If attending such a gathering is impossible, you may substitute a report of a recitation hour or a church service.

2. If you belong to the Boy Scouts or the Campfire Girls, prepare a report giving such information as one might wish before joining the organization. To make the report thorough and systematic, first prepare a list of topics to be covered, in proper order.

3. Question has been raised, you may imagine, whether the school building is properly safeguarded against fire — whether fire escapes are numerous and properly placed, and whether fire drills are frequent. Prepare a report giving the desired information.

4. You are interested in the Safety First movement. Let the class consider itself a committee that has been given a week in which to discover ways in which property and life might be safeguarded in the homes and the public places throughout the town. On the day when each presents an oral report, let one member of the class be appointed secretary to prepare a general written report.

5. If you live in a city where it is possible, study the windows of at least three stores carrying the same line of merchandise and prepare a report on the way they are trimmed.

6. The Athletic Association, you may imagine, wishes to organize a football team, but the school principal is afraid it will cost too much. First investigate the cost of equipment, then prepare a detailed estimate, including actual figures, and show how much each member of the Association would have to be taxed.

7. It is claimed, let us suppose, that the small home garden does not pay. If you have managed such a garden, and have kept accurate account of time and money expenditure, prepare a report.

8. Information is desired in regard to the ways boys and girls

have of earning money. Investigate five cases, if you can do so without offense, and prepare a report of what you discover.

9. It has been claimed, let it be imagined, that the notices placed upon the blackboards or school bulletins are not carefully prepared and therefore give visitors a false impression of the school. Make a thorough investigation and prepare a detailed report.

EXERCISE 10

In case you have recently witnessed a street car accident, give the information called for in the following form-blank. To save time, you may simply refer to the items by number.

Did you see the accident? .....
Where did it occur? .....
What day and at what hour did this accident occur? .....
Where were you when it occurred? .....
.....
Was car standing or moving? If moving, about how fast? .....
.....
In your opinion, who was to blame? Why? .....
.....
What warning was given before accident? .....
.....
Give full account of accident as witnessed by you. .....
.....
.....
.....
.....
.....
.....
.....
.....
Please give name (and address if possible) of any one else who witnessed the accident.....
.....
.....
What is your full name and address? .....
Dated,..... .....
.....
.....

EXERCISE 11

Before settling a damage claim, the insurance official calls for a detailed statement of how the accident occurred, and precisely what damage was done. He must have the facts, all of them, so plainly stated that he can, through imagination, see everything as clearly as if he had been an eye witness. Here is a report prepared for an insurance company:

It occurred Saturday, August seventeenth, at five P.M., about a mile north of Seymour, on the river road leading to Naugatuck. At that point the highway is somewhat narrow. A guard-rail bounds it on the west, beyond which a bank slopes steeply to the river; on the east side is a gravel slope slanting upward at an angle of about fifty degrees.

I was driving my Buick touring car north at a rate of approximately twenty miles an hour. Approaching me was a Hudson touring car going at about the same rate. When we were about sixty feet apart, the front axle of the Hudson broke at the hub on the side nearest me, and the released wheel came bowling straight at me. The rest of the car, with the broken axle scraping on the ground, continued about forty feet, taking a course that would have brought it directly into my path.

To avoid the crash, I ran my car as far up the bank as I dared. Had I gone farther, I should have hit a boulder. The Hudson cleared me by a few inches; but the released wheel struck my left front mud-guard and threw the right front wheel against the boulder.

No one in either car was hurt. The Hudson was not, I think, damaged, aside from the broken axle, except for a leak in the radiator. My car was damaged as follows: The left front mud-guard was ruined beyond repair. The front axle was twisted about four inches out of line. A spring-bolt was broken and the leaves of the right forward spring thrown out of alignment. The glove to the steering-knuckle was ruined. Three spokes were broken from the right front wheel, the remaining spokes loosened, and the thread of the hub

cap broken. The right front tire was badly cut, two patches of rubber being torn from the canvas fabric.

Men from the Valley Garage in Seymour patched up the wheel so that, three hours later, I was able to crawl home at a rate that brought me to Hartford about midnight.

Write a report about two-thirds as long as the above, covering in detail an incident in which you figured. The following may suggest an appropriate title:

1. The accident. 2. A schoolyard mix-up. 3. Why I was late. 4. A confession. 5. How we "fell out" and then "made up." 6. My version of it. 7. How the game was lost in the ——— inning. 8. The fire.

EXERCISE 12

Here is a report in which a schoolboy has "charted" a seashore settlement. It is little more than a map, yet with here and there a descriptive touch which helps the reader to picture things. Is it well done?

Walker Beach

From the main road between Waybrook and Eastbrook a small lane runs through the strawberry beds, cornfields, and marshes to the beach. When you have followed the lane for perhaps two-thirds of its length, a sharp turn around a clump of trees brings the beach into view. Beyond a stretch of about a hundred yards of sea marsh are five cottages facing the shore, one small, one slightly in the rear and to the right, and three larger ones in a row and about five yards apart. The lane continues on to the cottages after crossing a small creek, and then branches, one part going along beyond the houses and coming out of the grass onto the beach away off to the left, the other reaching straight to the shore to the right of the cottages. In front the beach is about twenty feet wide at high tide, while at low tide wide stretches of moist sand are

uncovered. In back of this is a bank four or five feet high with half a dozen stairs in front of the three large cottages.

To the east the line of sand is broken by a creek which runs around behind the cottages, crosses the lane under a low stone bridge, and disappears off to the west, acting as a boundary between Eastbrook and Waybrook. The broad expanse of the Sound with the dim blue hills of Long Island in the distance completes the view.

Write a similar report mapping a village, a park, a farm, a section of a city, a summer camp, or a manufacturing plant which covers considerable ground. Imagine that you are preparing it for some person whom you know, and for a particular purpose.

If compositions were paid for, the prices ranging from one hundred dollars down to a penny; or if a charge were made for every error, the penalties ranging from a penny to a hundred dollars, what a change there would be in school compositions! The boy who thinks that because he is going into business it is a waste of time to study English will do well to remember that in the business world there is not a little of composition writing, and that every word of every composition is on a money basis. Skill is rewarded, sometimes to a degree almost fabulous, and errors are not infrequently disastrous.

Five thousand dollars is the regular price per page for a single issue in a certain weekly publication. Naturally an advertiser uses extreme care in determining how he will fill such a page. He would exercise extreme care even if the page were free; for he knows that what it contains may bring him wealth, or it may leave him a step nearer bankruptcy. An issue of a trade catalogue, if elaborately printed, may cost a manufacturer twenty thousand dollars; but even if paper and ink were free, it would still be possible to find catalogues written in far better style than that which is found in the average popular novel. Manufacturers have

learned that they cannot afford to print anything but the best of English.

Not a little may be learned about the art of advertising merely through studying the circulars and trade letters which the mail man brings, the catalogues of prominent firms, and the advertising sections of the better newspapers and magazines. Studying the art of advertising is exceedingly valuable, for it shows in a practical way how carefully English is employed when every error may become a very expensive matter.

EXERCISE 13

Let committees of two or three selected from the members of the class be assigned tasks from the list below, the results of their investigations to be presented in oral reports.

1. To test the claim that advertisers as a rule use correct English, read carefully the advertising in a good newspaper and make a record of all errors in grammar and punctuation, all misspelled words, and all sentences which might be improved.

2. Make a similar inspection of the advertising in a good magazine.

3. Make a study of street car advertising, not only looking for errors but trying to decide what two or three advertisements are best designed to attract attention and lead to sales, and what two or three are not a success. The report should describe the advertisements referred to, and reasons for approving or disapproving should be given.

4. Make a study of bill-board advertising, not only looking for errors but trying to find and describe one or two exceptionally good displays.

5. If you live in a city, go scouting through a business section and make a study of placards, both printed and written, displayed in windows.

6. Cut from magazines, or get from dealers, four or five advertisements of as many different kinds of goods in a certain line — automobiles, for instance, or breakfast foods — and try to pick out the best. Give reasons for your choice.

7. Try to find, wherever you can, one each of the following: (*a*) an advertisement which gives no description of goods for sale, its purpose apparently being simply to keep before the public the name of a certain article; so that when a clerk asks, "What kind?" the name of the particular kind advertised will pop into the customer's head; (*b*) an advertisement which tries to argue you into buying a certain article — because it is cheapest, perhaps, or because you really need it; (*c*) an advertisement written in such a way as to appeal merely to a certain class, as music lovers, or mechanics; (*d*) an advertisement which, in your opinion, takes advantage of the ignorance of uneducated people.

EXERCISE 14

In certain school papers a page is devoted to advertisements furnished by the members of the school. Bicycles, printing outfits, stamp collections, and musical instruments are among the things offered for sale.

Write an advertisement for such a page, offering some article that you actually possess.

EXERCISE 15

Let all the members of the class compete in writing a sales letter — that is, a letter designed to make sales — the article to be marketed having been previously agreed upon. A committee of three should be appointed by the class to pick the winning letter.

EXERCISE 16

Prepare to discuss in class all of the following assertions, giving your opinions without reserve.

1. Few well-known firms dare to use shabby English. 2. Few reliable firms resort to clever tricks; plain, clear, straightforward English, so simple that it can be understood by everybody, is the rule. 3. Imagination is a most important thing for the advertiser to possess. 4. The advertising expert was

right who declared that studying English masterpieces was necessary before one could become a really good advertiser.

Going into business means, in many cases, becoming a sales clerk. Has good English anything to do with salesmanship? Let us see. If you were a merchant and had ordered a number of printed signs for your windows, would you accept them if you found that words had been misspelled, or grammatical errors made, or the letter N turned upside down, or capital I printed with a dot above it? Why? If you would not accept such placards, would you willingly place behind the counter a clerk likely to say to a customer, "Ain't them nice?" and employ similar expressions? Why? Is it for the same reason that you would not willingly employ a clerk or an office boy who had not sufficient self-respect to keep his linen fresh and his hands clean?

But you may say, "It takes more than a knowledge of grammar to make a good clerk." Undoubtedly, just as it takes more than ability to write correct English to make a novelist. Back of words, shining through them, is spirit, whether the words are printed in a book or come from the lips of a clerk. The spirit of courtesy may make even the ungrammatical sentence attractive; the lack of it, even though the English may be polished, is a serious matter. Have you ever traded where the clerk showed you goods as if it were a disagreeable task, replied to your questions mechanically without ever looking you in the eye, showed irritation because you could not make up your mind quickly, scolded the bundle boy, carried on a running conversation about the "movies" with a neighboring clerk, and perhaps chewed gum too? A customer is a guest. Courtesy is due the guest. It includes forgetting personal inconvenience, being a little blind to the faults of others, being attentive to the needs of others. It underlies all salesmanship. It may be shown in many little ways, principally, perhaps,

through words and the tone of voice with which they are spoken.

Does imagination play a part in successful salesmanship? Undoubtedly, particularly that kind which is shown in a knowledge of human nature. Ability to read minds quickly and accurately is of the utmost value to one who in a single day may serve several hundred customers no two alike, no two calling for precisely the same treatment. But how often has it been emphasized, in this manual, that imagination, particularly the ability to put oneself in another's place, is of value in all forms of composition, whether it be an essay or merely a conversation between a clerk and a customer. Accuracy, courtesy, and imagination are desirable qualities in English, no matter for what purpose used.

EXERCISE 17

Consider carefully the following questions. Come to class prepared to give freely your views concerning the value of English to one who is to serve as clerk in a store or in an office.

1. A certain traveling salesman maintains that he does not dare to use really good English for fear the men whom he calls on, few of whom are well educated, will think him "stuck up." Is he right about it?

2. Can you guess why certain prominent New York merchants who formerly employed grammar school graduates now rarely accept young applicants who cannot show a high school diploma?

3. Does it pay to flatter a customer?

4. Can you think why, in many stores, clerks are warned that they must be as attentive to one whose purchases amount to a dime as to one who buys ten dollars' worth, and that they must be particularly attentive to children?

5. If you have spent a day, or longer, behind a counter, can you not tell of some little experience bearing out the statement

that courteous English increases sales? that the better clerks study their customers carefully?

6. If you were engaging a clerk, would you prefer one who had studied only such branches as bookkeeping, typewriting, and stenography, or one who had combined these studies with other branches?

7. Many large concerns now conduct classes in salesmanship, which the younger clerks are obliged to attend. If you were conducting such classes, what are some of the things you would emphasize?

EXERCISE 18

Perform one of the following tasks:

1. Write a dialogue between a clerk and a customer, showing how a sale was made under trying circumstances.

2. Write a composition in which you tell about a clerk of your acquaintance who is, you think, exceptionally able.

An amazing amount of business is done by telephone. The housewife orders her groceries without leaving the house. The salesman makes appointments with prospective customers. The manufacturer whose power plant breaks down at ten in the morning immediately calls up two or three concerns to get prices on a big belt to take the place of one that has given out, places his order, and goes to lunch relieved by the thought that a belt will be shipped by the two o'clock express. The wires which form a network in every town, and link city with city the country over, are burdened from morning till night with — business English.

EXERCISE 19

Answer the following questions:

1. If you were a merchant, engaging a clerk for telephone service, what kind of person would you select?

2. Are voice qualities to be considered?

3. Does disposition matter?

4. What is the meaning of the expression "knowledge of human nature"?

5. Is such knowledge of any importance?

6. Is good breeding of any importance?

7. The sales manager of a certain concern makes it a rule, whenever he wishes to talk with a manufacturer, to "get" the factory office first, give his name, tell whom he wishes to speak with, and politely request that the gentleman call him up when he is at liberty. This means paying toll twice; why does he not ask at once for the gentleman?

8. Can you imagine a telephone conversation in which inability to think quickly, speak distinctly, and say precisely what you mean in condensed form might result in a great financial loss?

9. Can you imagine a case wherein ability to use grammatically correct English, sentences phrased as educated gentlemen phrase them, might mean loss of business?

EXERCISE 20

Come to class prepared to discuss the topic Telephone English. Try to bring out as forcefully as you can the good qualities and also the less desirable ones. Rely in part on your own experience and on what common sense tells, yet get ideas from other sources too, if you can.

Let one member be appointed to take notes and later prepare a brief composition, based upon the discussion, entitled Telephone English.

EXERCISE 21

Perform one or more of the following tasks, as the instructor may indicate. Keep constantly in mind the person who, you imagine, is to receive what you write — your employer, your customer, or whoever it may be. Let your English be as perfect as you would strive to have it if you were writing a social letter to a well-educated gentleman or lady.

1. Prepare a list of the teachers in your school, together with their home addresses and their telephone numbers. In-

vent an arrangement that would enable a clerk to see at a glance just how to direct letters to them or reach them by telephone.

2. Make a list of all the textbooks in your desk, together with the names of authors and publishers. Embody this list in a letter to a person who, you may imagine, has asked for the information furnished by the lists. Pay particular attention to the arrangement of items.

3. You have purchased through a mail-order house an invoice of goods. Upon receipt of the package you find one article in a damaged condition, while another is missing altogether. Write a letter to the firm. First, however, stop to consider how you can best accomplish the result you desire.

4. Write a reply to the above letter. Keep two things in mind: (*a*) you do not wish to lose a good customer; (*b*) you do not wish to lose money unnecessarily.

5. You are a grocer. In looking over your books at the close of the year you find that twenty of your customers are no longer giving you their trade. Prepare a letter, to be typewritten and sent to each of the twenty. Remember that your one purpose is to win back custom if possible.

6. You have just gone into business for yourself after being with a certain firm for ten years. Let the line of goods be what you please. Prepare a letter to be printed and sent to 500 people whose trade you would like to secure.

7. You are planning a camping trip. Write at least four business letters made necessary by the trip.

EXERCISE 22

Write two letters from the instructor's dictation. You will be told in advance what the letter is about, but you must, on the spur of the moment, determine all matters of form.

EXERCISE 23

The instructor, playing the part of business manager, will give orally to you, who are to play the role of secretary, notes

for a business letter. With the notes before you, write the letter. Later the instructor will read to the class, and also post on the bulletin board, the letter which he selects as best.

The exercises in this group and the words of explanation and advice accompanying them fail in their chief purpose if they do not leave the impression that business English is simply good English — clear, accurate, polite, conveying messages in a straightforward way. There are a few set forms to be learned, a few terms and phrases; but for the most part the English employed is identical with that employed outside the business world. Good breeding counts. All training in careful expression counts. The study of literature counts. Nothing takes the place of actual experience; on the other hand, no part of the training received in school represents time lost.

DRILL EXERCISES

PRONUNCIATION

1

Probably you will find, at the bottom of each page of the dictionary that you use, a brief explanation of the symbols employed in indicating correct pronunciation. In some dictionaries each word is followed by a phonetic spelling. If you do not know the meaning of phonetic, look it up.

Here are common words that are often mispronounced. Turn to your dictionary and test yourself. Are you pronouncing all of them as you should?

route	deaf	process	hiccough
victuals	architect	perspiration	parent
coffee	depot	figure	forehead
hostess	patent	tassel	courtesy
launch	tedious	sergeant	again

2

By means of a little mark, the dictionary tells which syllable of a word receives the accent. Look up the following. Don't guess.

ally	allied	recess	detail
idea	address	expert	finance
express	mustache	entire	superfluous
détour	resource	alloy	romance
influence	mischievous	inquiry	admirable
interesting	illustrate	comparable	hospitable
reputable	exquisite	combatant	concentrate

8

Probably you understand and employ at least twenty-five French terms; and in your daily vocabulary are hundreds of words which are French, though they were brought into our language so long ago that they seem to be pure English. An hour may be spent pleasantly, and perhaps not unprofitably, in making a French tour through an English dictionary.

Look up the following words. How are they pronounced?

garage	coupé	viscount	en route
chauffeur	adieu	valet	détour
limousine	au revoir	bouquet	débris
table d'hôte	buffet	ragout	entrée
à la carte	bouillon	mayonnaise	menu
café	consommé	potpourri	dessert
chef	cuisine	bonbon	fricassee
cabaret	connoisseur	rendezvous	billet doux
ballet	encore	vaudeville	début
attaché	débutante	finale	foyer
protégé	décolleté	trousseau	coiffure
fiancé	réveille	negligée	séance
nom de plume	fleur de lis	par excellence	chassis

SPELLING

Unless one knows definitely what line of business he is to follow, it is not profitable for him to learn long lists of commercial terms. A command of the names of all the many things sold in a hardware store would be of little service to one who finds employment with a wholesale provision firm. Some things must be left till after a position has been secured. There are, however, terms employed so generally throughout the business world that they should receive attention before one leaves school. Business men have good cause to complain if their clerks are not masters of this common vocabulary.

1

Here is a list of commercial terms each of which might be misspelled. Not a few of them have found a place in earlier exercises. Test yourself. Probably you will not find over five or six that are, to you, troublesome. They are the five or six that you should study closely. Perhaps they obey some of the rules for spelling. If not, fix them in your mind as best you can.

business	proprietor	account	merchandise
office	partner	itemized	cargo
applicant	management	statement	allotment
advertisement	employee	remittance	label
position	apprentice	interest	commercial
bookkeeper	representative	principal	lease
typewriter	retailer	capital	salable
stenographer	wholesaler	debtor	schedule
assistant	compensation	creditor	illegal
cashier	salary	depositor	competition
secretary	expense	settlement	article
messenger	financial	estimate	assortment

2

Business is carried on to such an extent through correspondence, and correctly written letters and circulars are considered so important in securing and holding trade, that often large salaries are paid to men who attend to such matters and nothing else. It is true that men who command large salaries are able to do far more than simply spell correctly, yet ability to spell is of course essential. In this exercise and the next are given words commonly employed in business correspondence. *Every one of them might occur in a single long letter or circular. Are you positive that you could write, from dictation, a letter containing all of them? Test yourself.*

writer	reference	acknowledge	testimonial
writing	address	response	classification
written	appreciate	accommodate	decision
communication	courteous	facilitate	convenience
correspondence	hoping	advice	estimate
inquiry	truly	advise	receipt
referring	apologize	correction	omission
received	compliments	recommend	compete

3

verify	attention	shading	customary
preference	commodity	sacrifice	memorandum
preferring	systematize	exorbitant	announcement
applying	series	submitting	enclosure
quantity	issued	penalty	efficiency
supply	economize	equipment	guarantee
serviceable	tentative	specification	agreeable
transferable	solicit	overdue	wholly

4

The following business terms are less common than those found in earlier lists. First run through them to see how many you understand sufficiently well to explain their meaning. Perhaps the instructor will see fit to assign a few words to different members of the class to look up in the dictionary.

commission	endorsement	tariff	calendar
maximum	lease	accountant	current
minimum	dictaphone	disbursements	assignee
dividend	multigraph	rebate	consignee
installment	tonnage	assets	security
premium	carriage	liabilities	appraisal
inventory	embezzle	receiver	entail
draft	fraudulent	deficit	assignment
jobber	rating	collateral	affidavit
pecuniary	assess	promissory	credentials
indemnify	redeemable	lien	accrued
maturity	negotiable	extension	depreciate

5

In the following lists are brought together words commonly used in all correspondence. Taken with the words found in the three exercises immediately preceding, they furnish appropriate material for a spelling match.

desirable	improving	successful	sufficient
equality	forcibly	finally	noticeable
qualify	already	complete	accidentally
changeable	occasion	wholly	wherever
recently	scarcely	scheme	useful
undoubtedly	apparent	assistance	ability
approach	careful	argument	choosing
deceive	doubtful	difference	comparison
commence	planning	particular	opportunity
hurriedly	realize	formerly	benefit
controlling	partially	immediately	similar
disappoint	interfere	accept	except
particular	requirement	beginning	skillful
compelled	develops	tomorrow	ninth
fourth	fortieth	twentieth	twenty-ninth
ninety-ninth	eleventh	annual	preceding
necessary	necessity	acquire	endeavor
advancement	judgment	obliged	emergency
positive	accuracy	scarcity	announce
valuing	proceeds	excess	essential
allowance	compel	privilege	reliable
piece	exceed	occurred	occurring
permissible	personal	average	character

PUNCTUATION

Rule. — The semicolon is used between sentences so closely related that it is undesirable to separate them with a period.

Used in this way, the semicolon resembles a weak period. Think of it as such and you should have no trouble in employing it correctly. Note the following examples:

I hope you can be present; it will be a great disappointment to the boys if you are unable to come.

You can hold a firefly in your hand; you can boil water with an incandescent lamp.

Each example is made up of two sentences that are grammatically complete and independent, with the regular equipment of subject and predicate. In each example, what precedes the semicolon makes sense when considered separately, and the same is true of what follows the semicolon. A period might properly have been employed; but the writer, feeling that the two statements were closely related, wanted to link them closely. He did so by substituting the semicolon for the period.

Here is a word of caution: You may read page after page in many a well-written book without seeing a semicolon. It is almost a luxury mark. Young writers are urged to use it sparingly, always, when in doubt whether to use the period or the semicolon, choosing the period. Short sentences are better than loosely jointed long ones.

1

In each of the following, taken from books and magazines, the writer employs a semicolon. Can you tell where? Prove, if you can, that in each case a period would have served nearly as well.

1. Health is the working man's capital having lost it he is a bankrupt. 2. They are beaten the war is over. 3. Not a living thing grew on the forest floor it was simply a carpet of brownish tiny needle-like dead leaves and of sticks and fallen tree trunks. 4. At one time General Pershing's father was a section boss on a railroad later he was a storekeeper a farmer and a clerk in a clothing store. 5. One goes to the right and one to the left both are wrong but in different directions. 6. Bennie never had a chance to bring his speeches to a voluntary stop somebody always interrupted. 7. Do not carry

a lighted heater from room to room you may stumble and upset or drop it spilling the oil and starting a fire. 8. Evil manners soil a fine dress more than mud good manners by their deeds easily adorn a humble garb. 9. To have a great man for an intimate friend seems pleasant to those who have never tried it those who have fear it.

10. Errors like straws upon the surface flow
He who would search for pearls must dive below.

— DRYDEN

Rule. — The semicolon is sometimes placed between two phrases or two clauses in parallel construction when one or both are broken by the comma.

The semicolon thus employed is like an extra large comma, helping the reader to see at a glance where each phrase or clause leaves off and the next begins. Notice the following sentence:

He read stories of adventure, lives of great men, poems.

Here we have three terms in parallel construction — *stories of adventure, lives of great men,* and *poems.* They are in parallel construction because all three are objects of the verb *read.* Now let us expand the sentence.

He read stories of adventure, especially tales of the sea and the forest, such as Cooper wrote, lives of great men — pioneers, inventors, military commanders, poems, particularly such stirring pieces as *Ivry* and *Horatius at the Bridge.*

This sentence is not clear. It still contains but three terms, but one cannot tell at a glance where one term leaves off and the next begins. See what a change is made by using big commas:

He read stories of adventure, especially tales of the sea and the forest, such as Cooper wrote, lives of great men — pioneers, inventors, military commanders, poems,

particularly such stirring pieces as *Ivry* and *Horatius at the Bridge.*

But instead of big commas we employ the semicolon, thus:

He read stories of adventure, especially tales of the sea and the forest, such as Cooper wrote; lives of great men — pioneers, inventors, military commanders; poems, particularly such spirited pieces as *Ivry* and *Horatius at the Bridge.*

One word of caution is necessary. The semicolon is never properly used between a principal and a subordinate element. For instance, it is not used between a dependent clause and the independent clause which follows. The phrases or clauses must be in parallel construction, used in the same grammatical way.

2

Find, in the following, places where the semicolon, used like a large comma, would be an aid to clearness.

1. Three things are necessary: first a sound body second a good mind third and this is most important of all a good character.

2. There was honest cock robin the favorite game of the stripling sportsman with its loud querulous notes and the twittering blackbird flying in sable clouds and the gold-winged woodpecker with his crimson crest his broad black gorget and splendid plumage and the cedar bird with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers and the blue jay that noisy coxcomb in his gay light-blue coat and white underclothes screaming chattering bobbing and nodding and bowing and pretending to be on good terms with every songster of the grove.

3. When the Pizarro brothers captured the Peruvian king the royal captive standing in a room twenty-two feet long and seventeen wide made a mark on the wall as high as he could reach offering for his freedom gold enough to fill the room up to that mark and this enormous ransom amounting to

$15,000,000 in gold was easily raised and a large amount of silver as well.

4. The schoolhouse being deserted soon fell to decay and was reported to be haunted by the ghost and the plowboy loitering homeward of a still summer evening has often fancied his voice chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

5. Not a limb nor a fiber about him was idle and to have seen his loosely hung frame in full motion and clattering about the room you would have thought Saint Vitus himself that blessed patron of the dance was figuring before you in person.

COURSE VII

COMPOSITION

MAKING UP ONE'S MIND

Practice in thinking straight

DRILL

PRONUNCIATION

Final tests

SPELLING

Words often confused

PUNCTUATION

The parenthesis
The dash
Review exercises

MAKING UP ONE'S MIND

A toddling child sees a bee. The bee is pretty. It makes a pleasing noise. It looks good to eat. The child makes up his mind that he wants the bee; but when his hand reaches for it, mother interferes, and the child wails, and the bee flies away. What is the trouble with the child's reasoning? In making up his mind, the child is unaware of one of the most interesting facts about the bee, namely, that it stings; and he accepts as fact another thing which is not true at all. Bees are not good to eat.

Making up one's mind usually calls for the collecting of facts. The trail simply leads from one fact to the next till all have been examined. But, like the little child, we sometimes overlook a fact, or we accept as true something that is not so. Without stopping to investigate thoroughly, we "jump at conclusions." Because we are ignorant, we blunder. One reason why the young are sent to school and to college is that they may get a good supply of facts such as every one needs in order to make up his mind wisely in regard to important matters.

EXERCISE 1

Write down, in complete sentences, all the things you would wish to know before making up your mind in regard to two of the following. Underline items which one given to hasty decisions might overlook.

1. Accepting a position as clerk in a certain store or office. 2. Taking medicine that has been recommended. 3. Giving

money to a beggar. 4. Buying a dress, or a suit of clothes, or a certain make of automobile. 5. Accepting a recruit (assuming that you are a recruiting officer). 6. Engaging a clerk (assuming that you are a merchant). 7. Moving into a certain neighborhood. 8. Voting for a baseball captain.

How do we get facts? Directly, sometimes, as when one bites into an apple to discover whether it is sweet or sour. More often we get them indirectly, through asking questions and through reading. That is to say, we rely upon the testimony of others. If a man's car will not go, he may send to a garage for an expert to tell him what is the matter. If he is in doubt whether the word *allies* should receive the accent on the first syllable or the second, he turns to a dictionary. Our heads are full of facts, ideas, notions, that have come to us second-hand in this way through testimony.

Perseverance in collecting testimony is of the greatest importance in making up one's mind. It is the person who is willing to take the trouble to find out things who makes the fewest blunders. Harsh as it sounds, undoubtedly it is true that a main reason why so many people make up their minds incorrectly is that so many people are lazy. But skill in weighing testimony is of equal importance. Not all that one hears is trustworthy. For example, two eyewitnesses, equally truthful, may not give precisely the same account of a street accident. Through carelessness, through love of exaggeration, through prejudice, anger, or sheer dishonesty, a story which misrepresents the facts gets started, and if repeated often enough, may gain belief.

Two things in particular need special emphasis in connection with this matter of getting at facts through other people. The first is this: When after a fact that is of real importance, go straight to headquarters for it, no matter how much time and labor it may require. Your mother, when she thinks you are dangerously ill, does not give you a remedy advertised in a newspaper, nor one offered by a

kind neighbor, nor one recommended by a clerk at the corner drug store. She sends for the best doctor she is able to employ. She goes to headquarters. The second is this: Be absolutely open-minded. It is so easy, so human, if you are "down on" somebody, to believe all the bad things said about him. It is just as easy, just as human, to believe all the favorable things that are said, if they help you to believe what you want very much to believe. Truth is the thing to be sought. Whether the truth is pleasant or unpleasant is of no importance whatever, when one is trying to make up his mind.

EXERCISE 2

Show what "going to headquarters" means in each of the following:

1. Determining the spelling of a certain word.
2. Finding out what is the capital of Nebraska.
3. Making a list of the generals prominent in the Civil War.
4. Finding the principal facts concerning a prominent American still living.
5. Determining how much wheat the country raised in 1900.
6. Learning how copper is mined.
7. Finding out what is the lesson in English for tomorrow, in case you have forgotten.

EXERCISE 3

Point out the weakness in each of the following chains of reasoning:

1. It must be true, for every one says so.
2. My friend's friend's friend says it is so; therefore it must be true.
3. It must be so, for I read it in the paper.
4. The gloves were wonderfully cheap; I got them at a bargain sale.

5. It must be a wonderfully rich mine; the broker who sold me stock in it says so.
6. You should hear grandfather tell of the cold weather of his boyhood days. Our winters are growing milder.
7. He says it is a stupid book; in fact it is so dry that he read but five pages.
8. My friend the machinist says my bicycle is a fine one, but Ted Jones and Bill Smith both say that it is "no good." That makes two to one. I'm sorry I bought it.
9. "Pooh! pooh!" repeated the goldfish as he gently bumped his nose here and there against his little glass jar; "say what you will, the world is a very small world — some three times the length of my body at most."

Six men went to "see" an elephant, "though all of them were blind." One, happening to fall against the elephant's side, exclaimed, "How like a wall he is!" Another, feeling of a tusk, thought him very like a spear; a third, taking hold of the squirming trunk, was very sure that the animal resembled a snake. "No," objected a fourth, feeling of a knee, "he is like a tree." But the fifth, encountering an ear, thought him decidedly like a fan, and he who found the elephant's tail was positive the beast resembled a rope.

A picture combining all the conclusions reached by the men in this Hindu legend would show a perfectly impossible elephant; yet they employed a method of reasoning so common that every one uses it scores of times every day. Like Sherlock Holmes, we play the detective, trying to discover facts through collecting and interpreting signs. While walking along the beach, we see footprints. "A little child has been here before us," some one may remark. "It was not long since, for an hour ago the tide covered the beach. And see! Here the little one stopped to dig in the sand. You think it was a boy? No, there is a hair ribbon which must have slipped from a braid. Boys do not wear ribbons. But wait! Perhaps it was a boy and a girl, for here are

two sets of footprints, not of the same size." Thus we try to reason things out in matters of little importance; and in precisely the same way are conclusions sometimes reached in law cases where human life, even, may be at stake.

The six men in the legend were blind. But even when all the senses are alert, this form of reasoning has its dangers. First, some of the signs may be overlooked. It will not do to conclude too hastily that the loud snores coming from the couch mean that Tom is fast asleep. A sharp pair of eyes might note a suspicious smile on the alleged sleeper's face. Perhaps the boy is shamming. Second, a sign that has nothing to do with the case may somehow get mixed in with the others. Glancing through a doorway, we observe signs which lead us to conclude that a room is occupied by a boy fond of athletics; for among other things noted is a football. Investigation, however, may show that the football has been left by a caller, the captain of the school team, and that the room is occupied by a boy who cares little for games. Third, signs are misinterpreted. Shabby clothing, though commonly a sign of poverty, may also indicate not poverty but a miserly disposition. A gruff answer may be interpreted as an indication of ill will, yet in reality be due to toothache. Fourth, the common mistake may occur of balancing signs carelessly. Twenty signs may point to a person's guilt, one sign to his innocence, yet the one sign be of more worth than all the rest. And finally, we sometimes trust to signs when a little labor would suffice to determine things with absolute accuracy. You hear a certain sound and exclaim, "It's raining." By going to the door, you could make perfectly sure.

EXERCISE 4

Show that reasoning from sign may be employed (a) by the clerk, when a customer approaches his counter; (b) by the

scout, as he creeps through the enemy's line under cover of darkness; (c) by the business man, when interviewing an applicant for a position; (d) by the stranger in town, trying to decide which of two restaurants to enter; (e) by a visitor, making up his mind whether a school is doing good work; (f) by a detective, in clearing up a burglary mystery.

What signs do you look for in determining (a) whether a library book is likely to prove interesting; (b) whether a strange dog may be treated in a friendly manner; (c) whether a stranger, to whom you have applied for a position, will make a good employer; (d) whether a stranger belongs to the educated class; (e) whether a new boy in school will prove to be a good fellow; (f) whether the writer of a letter is well bred; (g) whether a man is rich or poor?

EXERCISE 5

Perform any one of the following tasks:

1. Describe a room in such a way as to reveal as many things as you can about the person who occupies it.

2. Describe a house, a street, or a neighborhood, in such a way as to reveal the character of the inhabitants — their poverty, for example.

3. Retell a story by Conan Doyle, or some other writer of detective tales, in which argument from signs plays an important part.

4. Recount one of your own experiences in which you were able to reach a right conclusion through reading signs; or one in which you failed to reach a right conclusion, through overlooking signs, through carelessly interpreting signs, or through some other error.

5. Recount an experience in which you were punished for relying upon signs when absolute facts might have been ascertained through a little effort.

6. Review Exercise 4, showing how, under the circumstances suggested, errors in judgment might occur.

Making up one's mind often calls for the balancing of advantages and disadvantages. Sometimes this is a difficult matter. We do not always succeed in thinking of every advantage and disadvantage; some escape us. Even if all are discovered, it may prove difficult to balance them fairly, for the desire of the moment may make one side or the other seem brighter than it really is; and in reaching decisions where many are concerned, we forget that what is good for one may not be best for others.

EXERCISE 6

Keeping simply yourself in mind, write down and number the disadvantages and the advantages connected with any one of the eight things mentioned in the list below. Arrange the items in climax order; that is, begin with the least important and work toward the most important. Check items which some other person might reasonably wish not to have appear in the lists where you have placed them. That is, show that what are disadvantages to you might rightly be considered advantages by another.

1. Taking an active part in school athletics. 2. Becoming a Boy Scout or a Campfire Girl. 3. Taking the Commercial Course. 4. Living in ——— (a particular city). 5. Owning a dog. 6. Taking charge of a paper route. 7. Living on —— street. 8. Earning money while attending school.

EXERCISE 7

State a preference suggested by one of the following, and give, in a four-minute talk, the trail your mind followed in reaching a conclusion.

1. Attending a public school vs. attending a private school. 2. Trading with —— vs. trading with ———. 3. ——— as a baseball captain vs. ——— as captain. 4. Joining the navy vs. joining the army. 5. Football vs. baseball. 6. Working

in an office vs. learning a trade. 7. Being an office clerk vs. being a salesman. 8. Living in the country vs. living in the city. 9. A long school session without home work vs. a short session with home work. 10. Going to college after leaving high school vs. going into business. 11. Seeing a real play vs. going to the "movies."

This task is difficult since two sets of advantages and disadvantages must be worked out. Try to be an impartial judge, estimating fairly. Your decision, it is needless to say, will depend upon a number of conditions. In comparing private schools with public, for example, it will make a difference what particular schools you have in mind, and also whether you are deciding for yourself or for some other person. In argument misunderstandings often arise in this way between two persons who are really of the same mind, but who, unconsciously, are shooting at different targets. Therefore at the outset clear away all possible misunderstandings by explaining definitely what the question is that you are deciding. It will be well to keep in mind, when preparing your talk, some such plan as the following:

1. A statement, very definite, of the question to be decided.
2. Advantages and disadvantages of the side you do not favor.
3. Disadvantages and advantages of the side you do favor.
4. Comparison and conclusion.

Have your points jotted down on a card and consult it, if necessary, as you talk.

"All the little children I have ever known are afraid of the dark. All the little children I have ever heard of have been afraid of the dark. I myself, when a little child, was afraid of the dark. Therefore I conclude that every little child — this five-year-old coming down the street, for example — is afraid of the dark." Such is the trail followed in reaching many a conclusion. From our own experience and from the testimony of others we collect examples until

we have so many that it seems safe to make a general rule. Then we apply the rule, much as a carpenter applies his foot rule to a stick of timber to see if it will answer his purpose.

Here is a second illustration: "Harry and I are old friends. Never have I known him to break his word. Therefore, since he promised to meet me at four, he will surely be on hand." In this case the mind brings into review the past acts of Harry, particularly those having to do with keeping appointments. These acts the mind arranges in a row, as it were, for examination, and finding them all alike, draws the conclusion that his future acts will correspond, that he will continue to keep his word.

This method of reasoning has its weak spots. The top layer of a barrel of apples may show none but perfect fruit, yet near the bottom the apples may be imperfect. Because a person has on several occasions acted unwisely, as it seems, one may conclude that the person lacks good judgment, only to find out later that what seemed acts of poor judgment were, after all, acts of prudence. By way of final illustration, here is a typical magazine advertisement. It tells how A——, B——, and C——, after attending a certain school, advanced from petty clerkships to positions commanding almost fabulous salaries. The reader is invited to conclude that since A——, B——, and C—— succeeded thus, all who enroll with the school — the reader, for example — will meet with similar success. He is not expected to enquire whether these three men are the only ones who have succeeded, whether they are men of average ability, and whether attending the school was the only reason for their advancement.

Hasty, careless generalizations of this sort are very common. They are more common among the young than among older people, more common among those who have seen little of the world than among those who have seen much of the world, more common among those who read

little than among those who have read widely and thoughtfully. But nearly every one is at times guilty of hasty generalizations. Because of some one little act, not infrequently we condemn a person's character. Because we have had occasion to mistrust a single individual, we become prejudiced against the entire race to which he belongs.

EXERCISE 8

Answer thoughtfully the following questions:

1. Why is a little child apt to generalize — that is, form general rules after the manner that has been explained — incorrectly, and get strange ideas into his head at which we all smile? 2. Why are those who live narrow lives, meeting few people, reading few books, apt to form conclusions that are not true? 3. Why should a student of history make a better president than one who has had little education? 4. Why, when you are ill, do you send for a doctor rather than for a statesman, even though the statesman is by far the "brainier" man? 5. Why does a man seeking election point to his record? 6. Why cannot an "old and reliable" firm afford to misrepresent in advertisements?

EXERCISE 9

Criticize the reasoning in each of the following:

1. That school must be made up of rowdies. You should have seen how some of the boys behaved after the football victory!
2. "I know a girl," she said, "who spent four years in a high school and then had to attend business college for six months before she was prepared to take an office position. High schools are of no use, if you are going into business."
3. Our remedy has cured thousands; it will cure you.
4. "How ignorant all city people are," remarked the farmer's wife to a neighbor. "When I passed the honey to my

city boarder, she smiled and said, 'Ah, Mrs. Brown, I see you keep a bee.' "

5. He's stingy. This is the third time the hat has been passed, and he has not put in a penny.
6. For three years a-running it has rained on circus day. It will rain on circus day this year.
7. I've fished that brook twenty times and always have had good luck. If you fish it, you will have good luck too. But be sure not to go on Friday. Friday is an unlucky day for fishing.
8. We've had two college graduates in our office and both have been failures. A college education is of no use to a man who is going into business.

Many points of discussion, particularly such as concern the future, cannot be settled absolutely; we must rest content with probability. When the farmer plants his corn, he hopes for a good yield. The ground has been prepared very carefully. The seed has been tested and is known to be good. There have been good yields in previous years. Nothing is certain, but the probabilities are favorable. Before purchasing a supply of goods for winter sale the merchant reasons most carefully about the probability of getting his money back together with a profit, trying his best not to overlook or overestimate any factor. Before accepting a position with a banking concern, the young man estimates the probability of advancement.

The more common errors in argument of this kind are easily stated. Forces actively at work are overlooked, as when a man who pushes ahead in business through dishonest means fails to see that though, for the time being, he is making money, he is losing his good name. Forces are wrongly estimated, through hope or fear, or through ignorance. There is real gold and there is "fool's gold"; they look much alike. Superstition, even, enters into our calculations, as when one says, "Oh well, I'm always lucky,

anyhow." And sometimes, foolishly enough, we go on figuring probabilities when the thing we wish for is utterly beyond the range of possibility, as we might know if we stopped to think honestly and keenly about it, not letting our desires blind us.

EXERCISE 10

By way of practice in clear thinking and accurate statement, give in condensed form your reasons for thinking one of the following assertions true.

1. It will be pleasant tomorrow. 2. School will be in session as usual next Monday. 3. I shall be "well off" at forty. 4. I shall go to college. 5. ——— will make a good captain. 6. Our team will win the game with ———. 7. There will never be another war between our country and England. 8. Within five years airships will be commonly employed in transatlantic passenger service. 9. Within —— years all our railroads will be owned by the government. 10. The population of ——— will increase rapidly.

Not only in reasoning about the future, going from cause to effect, do we estimate probabilities, but in reasoning from effect back to cause. For example, you fail to find the paper on the door mat when you get up in the morning. Straightway you begin to reason. "Some one has taken it. The boy is late — probably overslept. The press has broken down again. No, there the paper is yonder in the barberry bushes; the wind must have blown it away." The farmer whose crop is poor tries to reason out the probable cause. The merchant whose sales are falling off lies awake nights trying to discover which of many things is responsible. The doctor examines his patient with the greatest care, that he may get at the probable cause of the illness.

The pitfalls in this form of reasoning have already been pointed out. Causes are overlooked or wrongly estimated;

we are apt to accept the first solution that occurs to us. We include in our survey causes which do not exist, and others which have nothing whatever to do with the case, as when a superstitious person attributes his failure to the fact that he began an enterprise on Friday the thirteenth.

EXERCISE 11

Point out the weakness in each of the following:

1. My marks are lower this month than they were last month, although I have studied much harder. The teacher must be "down" on me. 2. Some one must have stolen my bicycle. I left it by the curb when I entered the house, and when I came out it was gone. 3. Thirteen is an unlucky number. The night I slept in room 13, war broke out in Europe. 4. As the mercury fell, the air grew cooler. The cooler temperature must have been caused by the falling mercury. 5. After taking two bottles of your remedy, I felt as well as ever. You have saved my life. 6. Two days after I removed the goldfish from their little jar and placed them in a commodious tank, newly painted an attractive green, they died. Too much water is bad for goldfish. 7. When I asked Mary what time it was, she glanced at the clock and said, "Ten thirty." A few minutes later I looked myself and found it was nine forty-five. Mary meant to deceive me. 8. It was the last straw that broke the camel's back.

In settling a case of right and wrong, we try to bring the case under some commonly accepted rule or law. For example, all agree that it is cowardly to keep silent if by speaking out one may save an innocent person from punishment. Should the case we are considering be one that clearly belongs under this law, a decision can be reached quickly and surely. But sometimes two such laws are in conflict. *Thou shalt not take another's property without permission of the owner* is a law recognized the world over. Suppose, however, that to save a life you must steal a boat. *Thou shalt not see*

thy neighbor drown without attempting to save him may, for the moment, become the higher law.

Two little tests are worth applying in troublesome cases. First, *Try the shoe on your own foot first.* That is, in making decisions where others are concerned, form the habit of putting yourself in the other fellow's place. Second, *When you are deciding a case, imagine that you are setting an example for others to follow.* Ask yourself, Should I like to have everybody in the world do what I am about to do?

EXERCISE 12

First give your answer to each of the following questions. Then try to give the "train of thought" which led you, perhaps not immediately, but after turning the matter over, to your decision.

1. The umpire calls the runner out at second base. The baseman knows that the decision is wrong, for he has not touched the runner with the ball. Is it his duty to tell the umpire of his mistake?

2. Three boys admit that one of them, they will not tell which one, broke a pane of glass in a store window. Should all be punished alike?

3. Mr. Brown struck at Mr. Blue, who avoided the blow by dodging; but in doing so he fell over and broke his leg. (1) Is Mr. Brown right in refusing to pay damages, on the ground that he did not touch Mr. Blue? (2) Suppose Mr. Brown did not intend to strike Mr. Blue but simply to scare him. Would that make a difference?

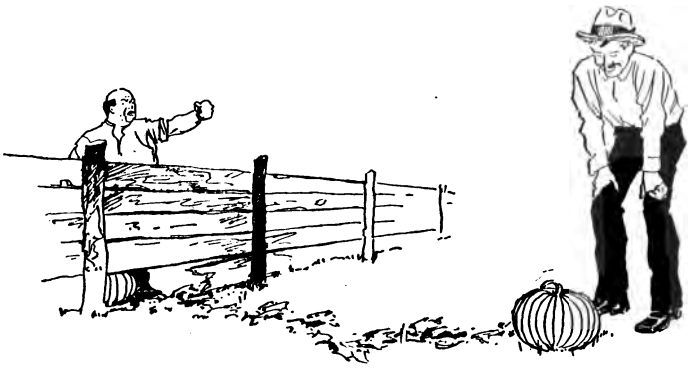
4. John borrows Peter's arithmetic paper, copies the examples, and with Peter's knowledge hands the work to his teacher, who assumes that it is John's work. (1) Is Peter guilty? (2) Should he "tell on" John?

5. The conductor fails to take Mary's fare. She does not call attention to the error; for, she argues, the railroad company is known to be dishonest. It is all right to "get even." Is her reasoning sound?

6. Two boys are fooling in classroom. A third boy is drawn into the fun. A teacher, suddenly entering the room, sees that this third boy is out of order and imposes a penalty. The others escape detection. The third boy claims that he has been wrongly treated (*a*) because he did not begin the disorder, (*b*) because the chief offenders have not been punished. Is his reasoning sound?

7. A football coach, to deceive his opponents, permits the false rumor to spread that two of his best men are injured and will not be able to play in the next game. Is this legitimate strategy?

8. Mr. Jones planted a hill of pumpkins in his garden. One vine, with a fondness for travel, crept under the fence into



Mr. Smith's garden, and in time produced a large pumpkin. To whom does the pumpkin belong?

EXERCISE 13

Discuss the following arguments:

1. I should not be punished for throwing chalk. Tom threw chalk first and I threw back in self-defense.
2. I should not be fined, for I did not know that I was breaking the law.

3. I am treated unjustly. Because I made trouble last year, the teacher is always watching me, so I get caught every time I do anything wrong.
4. I ought not to be punished, for I am not half so bad as many who do not get caught.
5. I ought not to be punished for breaking this law; for though the law is a good one for most people, it does me an injustice.
6. "You should not blame me for telling you that the ball bat was a fine one when I knew it was worthless," said the storekeeper; "for yesterday I saw you cheat the umpire."
7. "You ought not to blame me for eating your baby cricket," said the field mouse to the mother cricket; "for I did not know it was your child. Besides, I have apologized handsomely."

EXERCISE 14

A fallacy is an unsound or deceptive course of reasoning. It may take any one of many forms, and when cleverly disguised is hard to detect, especially in the heat of argument.

Point out the fallacy in each of the following:

1. Many great men have been wretched penmen. I am a wretched penman; therefore I shall be a great man.
2. Birds can fly. I am much larger than any bird; therefore I should be able to fly.
3. Boys should not be allowed to go in bathing, for bathing frequently leads to fatal results.
4. If I want a canoe, I must buy one or steal one. Since I cannot degrade myself sufficiently to steal, I shall never have a canoe unless I buy one.
5. Mary, who is five feet tall, looks charming in a blue gown. Therefore Ellen, who is just as tall, would look equally charming in a blue gown.
6. The cake I made this morning isn't a bit good. The flour must have been poor.
7. Father does it; therefore it is all right for me to do it.

DRILL EXERCISES

PRONUNCIATION

1

As a final test of your ability to pronounce common words correctly, try the following, made up of words taken from preceding exercises.

doing	evening	connect	kept
general	usually	particular	surprise
different	athletics	column	umbrella
saw	listen	America	catch
gentlemen	subject	object	because
fellows	professor	introduce	laugh
aunt	apparatus	diphtheria	together
thousand	Italian	Tuesday	juvenile
peculiar	deaf	perspiration	hostess
architect	allies	idea	recess
finance	getting	interesting	entire
romance	garage	chauffeur	détour
hundred	mustache	picture	poem
athletics	athletics	athletics	athletics

2

Make a list of the words you have discovered, through your study of the preceding exercises, that you have been unconsciously mispronouncing.

Make a list of the words commonly mispronounced by your schoolmates.

SPELLING

1

This exercise calls attention to pairs of words which are seldom misspelled, but are often confused.

admittance, admission A sign over a door reading *No Admittance* means that you are not permitted to enter. It is the equivalent of the less polite *Keep Out*. A sign reading *No Admission* means *Admission Free*. You do not have to pay to go in. Perhaps the best way to fix the distinction in mind will be to look intently at the following:

POSITIVELY NO ADMITTANCE	CONCERT THIS EVENING AT EIGHT ADMISSION FREE

accept, except *Accept* is a verb. To accept anything is to take it when it is offered. We *accept* a gift or an apology. *Except* may be used as a conjunction, or as a preposition, or as a verb. It is misused only when serving as a verb. The verb *except*, meaning *to leave out*, is correctly used in the following sentence: *We thought every one was invited, but we found that little Jean and Mary were excepted.* It would be a blunder indeed to write *Please except my apology.* The word *exception* is never misused; think of it when trying to determine whether *accept* or *except* is the right word to employ in a given case.

respectfully, respectively You understand the common word *respect*. *Respectful* is an adjective made from *respect*, and *respectfully* an adverb made by adding *ly* to the adjective. At the close of a letter we write, correctly, *Yours respectfully*. *Respectively* is quite a different word. It means *singly in the order designated*. It has this meaning in the following sentence: *The ages of Phoebe, Polly, and*

Anne are nine, eleven, and thirteen respectively. That is, Phoebe is nine, Polly is eleven, and Anne thirteen. *Yours respectively*, then, does not make sense.

formally, formerly Look at the two words with the suffix removed — *formal, former.* Think of *formal* invitations, *formal* dress, *formality.* In each of these is the idea of proper manner, politeness, doing things according to form. *Former* has to do with time, or order of sequence. Thus we say *On a former occasion he talked about Italian lakes.* We mean that he talked about Italian lakes on a previous occasion. In a similar manner we say *Formerly he worked for Sage & Allen.* You would never think of writing *formerlity* for *formality;* then why is it that sometimes you substitute *formally* for *formerly?* Perhaps you do not, but many others do.

affect, effect These two words are truly difficult to master. Remember first of all — if you can — that *affect* is never a noun. We write, correctly, *What was the effect?* We write, incorrectly, *What was the affect?* Then try to remember that though the verb *affect* has five or six meanings, the verb *effect* has but one — *to accomplish.* Heat *affects* (acts upon) metals. A reader may be *affected* (moved emotionally) by a pathetic tale. The doctor *effects* (accomplishes) a cure.

capital, Capitol. These words should cause little trouble, for though *capital* has many meanings, *Capitol* has but one. It is the name of the building occupied by Congress in Washington, or the building occupied by a State legislature. Thus a *Capitol* always is a house. *Capitol* has an *o* in it; so has the word *house.* Note that *Capitol* always begins with a *capital.*

principal, principle A *principal* is one who takes a leading part. The man who directs a school is the principal of the school. Perhaps you can remember it through the slang word *pal,* meaning chum. Should you like to have

your principal for a pal? The word also means *capital* as opposed to *interest*. This you learned in your study of arithmetic. The word *principle* has many meanings. It is never used as an adjective. It means a truth or rule. In the plural it has the idea of good character. A school *principal* should have good *principles*. He should try to live up to the *principle* that all children should have the same educational advantages.

Play teacher. Prepare to dictate to the class sentences containing the words explained in this exercise, and to correct such of the sentences as your classmates may write incorrectly.

2

Look up the meanings of the following words and try in some way to fix them in your mind. Prepare to dictate to the class sentences containing the words correctly used.

statue	statute	partition	petition
pillar	pillow	liniment	lineament
lightning	lightening	deceased	diseased
allude	elude	hair	heir

PUNCTUATION

Rule. — The parenthesis is used (*a*) to enclose figures or letters employed to mark divisions, (*b*) to enclose matter which does not belong strictly to the sentence in which it occurs.

The first of these two uses is illustrated in the statement of the rule. The second is illustrated in the following sentence:

> The best night's rest I ever had was once when a cocker spaniel puppy, who had just recovered from stomach ache (dose from one to two soda-mints), and was a little frightened by the strange experience, curled up on my shoulder like a fur tippet, gently poked his cold, soft nose into my neck, and there slept sweetly and soundly until morning.

Rule. — The dash is used to indicate a sudden change in sense or grammatical construction, or to indicate incompleteness.

New York, Chicago, New Orleans — all of these cities have I seen.

"I — I — " Joe began, looking rather guilty.

In the first example above, we naturally expect to see the proper nouns followed by a predicate; but there is an abrupt change, a new subject being introduced. The change is announced by the dash. In the second example a sentence begun falteringly is left incomplete.

Rule. — Dashes in pairs are sometimes used like marks of parenthesis.

As soon as they were partially filled up — they ate till they dared not ask for more — the scouts went back to the hotel, with two borrowed wheelbarrows, and got their trunks and luggage.

1

Explain the punctuation in the following sentences.

1. Perhaps we should explain that the Scotch word *caddy* (derived from the French word *cadet*, meaning a younger brother) is applied to one who carries the clubs of a person playing at golf. 2. A United States destroyer — the 579, we call her — slipped out to sea a day or two ago. 3. When striking a match on a box held in the hand, be sure the box is closed (to avoid setting fire to the matches remaining in the box), and push the match away from you. 4. Brave as he is — and few are braver — he will vent his passion by a secret stab rather than by an open blow. 5. The study of English in school has two main objects, which should be considered of equal importance: (1) command of correct and clear English, spoken and written; (2) ability to read with accuracy, intelligence, and appreciation, and the development of the habit of reading good literature with enjoyment. 6. "Anybody," writes Stevenson, "can write a short story — a bad one, I

mean — who has industry and paper and time enough; but not every one may hope to write even a bad novel." 7. In a letter from Lewis Carroll to Agnes Hughes occurs the following sentence: "You know I have three dinner bells. The first (which is the largest) is rung when dinner is nearly ready; the second (which is rather larger) is rung when it is quite ready; and the third (which is as large as the other two put together) is rung all the time I am at dinner." 8. "You can get off," said Joe, "and after supper I'll go get Ranger to come and tell Mr. — Mr. —" "Kent is my name," the little man said. "At home I'm Dr. Kent, but out here I wish to forget it." 9. Have you ever tried to spin an egg on its small end? I have been told it cannot be done — unless the egg is first boiled. 10. So the boys of London — dear old London, which on this Sunday evening will be in its best clothes, with the church bells ringing and all its pretty girls in the parks, where no shell fire slashes through the trees — were in the thick of it.

2

By way of testing what you have gained through study, punctuate the following sentences — or as many of them as you think require punctuating; for a few will be found which are reasonably clear as they stand. Supply capitals where they are needed.

1. The day was Saturday the date September twelfth and our opponents the Red Rovers from Torrington Ohio.
2. I drew from the library *Barnaby Rudge* that being the only book I cared to read.
3. Foxgloves white spotted and pale lilac are the pride of the garden.
4. Why some people are left-handed we do not know.
5. Where do we go when we go to sleep he asked.
6. In business offices where the dictagraph is used there is little need of stenography.
7. There was a sloping lawn a fine stream at the foot of it and a tract of park beyond.
8. When in trouble rub this ring it has magical powers.

9. Was it you Bill that turned off the oil he asked.

10. A fly settled on his back a damp sluggish fly that had survived the winter and it crawled horribly up his spine.

11. The girls having sung several songs thought that the boys should now sing to them.

12. The girls having sung several songs the boys now took their turn.

13. At that instant I saw a ghost or what appeared to be a ghost gliding through the ruins.

14. His life during the thirty years that followed was one long struggle with poverty.

15. It is the frost that kills our wild creatures and not the snow which protects and keeps them warm.

16. No harm was intended we were simply thoughtless.

17. Squeeze a few drops of lemon juice on some common cooking soda and something will happen.

18. We were in doubt which of the two roads to take one was level but sandy the other in fine condition but hilly.

19. The following morning the eight forty-five stopped at Woodville only long enough to take on one passenger the man with the checked suit long overcoat and felt hat.

20. He answered nervously glancing this way and that.

21. Well never mind Mary theyre cheap.

22. The window displayed many playthings such as wooden animals clockwork toys and building blocks.

23. Many playthings such as wooden animals clockwork toys and building blocks were displayed in the window.

24. Convention day means two things to me first an extra nap in the morning secondly an opportunity to practice what I have learned in the domestic science course.

25. The room was paneled with cornices of heavy carved work in which flowers and grotesque faces were strangely mingled and a row of black-looking portraits stared mournfully at me from the walls.

26. Twenty minutes on the treadmill I am told is a sort of torture but to a youth on a bicycle the labor becomes enjoyment.

27. On scant rations besieged on every side having no hope of succor or aid the garrison has fought on with a stubbornness that has evoked the admiration of the world.

28. After mail matter has been deposited in a post-office it shall not be withdrawn except by the sender or in case of a minor child by the parent or guardian legally authorized to control the correspondence of the writer.

29. At present I am in the convalescent ward recovering from a slight accident wherein the motor-cycle the silly beast shied at a dog and ran off the road while I was jogging quietly along at sixty-four miles an hour.

30. I do solemnly swear that I will faithfully execute the office of President of the United States and will to the best of my ability preserve protect and defend the Constitution of the United States.

31. When I was a little boy I used to get a great deal of satisfaction out of stroking a kitten or puppy or crushing a lilac leaf-bud for its spring fragrance or smelling newly turned soil or tasting the sharp acid of a grape tendril or feeling the green coolness of the skin of a frog.

32. If some wizard should upon the first moment of an incoming year banish all coal from the world instant darkness would settle over the streets in most of the worlds great cities and their inhabitants would rise the next morning to find their houses cold and nearly all their factory wheels motionless the starvation that immediately faced them would kill millions of people before another January first had come.

33. There were bright tongues of fiery cloud burning and quivering about them and the river brighter than all fell in a wavering column of pure gold from precipice to precipice with the double arch of a broad purple rainbow stretched across it flashing and fading alternately in the wreaths of spray.

34. Two small gray eyes twinkled feebly in the midst like two stars of lesser magnitude in a hazy firmament and his full-fed cheeks which seemed to have taken toll of everything that went into his mouth were curiously mottled and streaked with dusky red like a Spitzenburg apple.

35. I remember confessed the dark-haired lady that at one time my greatest desire in life was to become a golden-haired blue-eyed individual very beautiful and at the suggestion of some grown-up I drank quantities of milk which I detested for several weeks to bring about the desired transformation but the process was so extremely slow and unpleasant that I finally abandoned it in disgust.

36. Soon after the invention of railways a countryman from a distant part of England made an expedition to the nearest railroad station as he greatly desired a sight of that strange new monster a train now it happened that a tunnel ran through the hill near the town and emerged about twenty yards from the station when the countryman returned to his home in the evening his wife greeted him with well John did you see the train yes wife I saw the train sure enough it stood in the station as I came up and with its monstrous body and huge black throat it scared me at first but for all its great size it proved itself to be a coward how so exclaimed his wife greatly surprised I speak truly returned her husband as I cautiously approached the monster he espied me on a sudden instantly with a loud shriek he rushed into his hole and I saw him no more.

COURSE VIII

COMPOSITION

Convincing Others

Simple exercises in argumentation
Informal discussion and debate

DRILL

Spelling

Difficult words

Sentence Revision

Substitution of elements nearly equivalent
Avoiding unpleasant repetition
Removing unnecessary words
Changing from compound to simple or complex

CONVINCING OTHERS

This Course, like the preceding, has to do with trails. The exercises invite you to think out the best routes along which to lead the way when trying to induce others to accept your conclusions. It is not an echo of the preceding Course, however. Making up one's mind, difficult as it sometimes is, commonly proves much simpler than convincing one's neighbor; for, because no two minds are alike, no two dispositions alike, we cannot always lead others to just conclusions by precisely the routes we have followed in making up our own minds. The path must be suited to those who are to take it.

EXERCISE 1

What do you want most at the present moment? Is it anything that can be gained through petition backed by argument? Is it anything suggested by the following list?

1. Permission from father or mother to purchase something — a dress, a dog, an aquarium, a bicycle; permission to accept an invitation, or to invite friends to a party; permission to accept a position as clerk; permission to go to a certain school or college.

2. Permission from a teacher or a principal to change your course of study; permission to be absent from school for a day; permission to celebrate a certain event by means of a school holiday.

3. Pardon for an offense committed and full remission of a penalty imposed.

4. Permission from a public-spirited man of wealth to use one of his fields, either for school games or for a garden.

5. Permission, from the school principal, to organize a club.

6. Acceptance of a plan by which, once a fortnight, the teacher shall read to the class from some good book or magazine instead of holding the regular recitation.

Write a letter containing a petition backed by argument. Let it be a real case if possible — a real want, a real person addressed, and arguments that you would actually be willing to use.

Here are hints: 1. Don't "beat about the bush." Don't "camouflage." Out with your petition at once. 2. Full explanation, telling all about it, is often the quickest, surest way of winning what one is after. But waste no words. 3. The manner in which one asks for a thing is often an argument in itself. Be polite. Politeness includes attention to penmanship, spelling, punctuation. If you were calling on a lady for the purpose of getting her to give money for a cause in which you are interested, would you think of entering her parlor with your shoes muddy? An unsightly blot in a letter is a pair of muddy shoes in a lady's parlor.

When the petitions have been handed in, it will be well to single out one or two for courteous criticism. Many heads are better than one. Such friendly criticism may bring forth precisely the counsel some one needs to prevent him from blundering through life, seldom getting what he asks for, because of some unfortunate way of presenting his petitions.

EXERCISE 2

What views do you hold concerning the assertions made below? Do you accept them all as true? Is there not some one assertion that you would like to discuss?

1. Youths under fifteen should not be permitted to use the telephone.
2. The age limit for holders of the state license to drive automobiles should be reduced to fourteen years.

3. Pupils using the street cars in going to and from school should be much more careful of their manners.
4. Every pupil physically able to do so should take an active part in school athletics.
5. No boy, unless physically unfit, should be given a school diploma till he has learned to swim.

Defend or attack one of the above assertions, imagining that you are addressing the ones principally concerned. For example, if you are attacking the first assertion, imagine that you are talking to officers of the telephone company.

Here are suggestions: First, try to get the viewpoint of those whom you are opposing. Put yourself in their place, reasoning out with yourself why they think as they do. Nothing will be gained by scolding or ridiculing; it is your desire not to anger others, but to change their way of thinking. Look at the problem first through their eyes. Second, remember that bare argument is not always effective. Have you never been present at a meeting when the audience, restless, inattentive, has suddenly become breathlessly quiet, everybody leaning forward anxious to lose nothing that the speaker may say? What caused the marvelous change? A very simple thing. To illustrate a point or to enforce an argument the speaker had begun to tell a story, perhaps a personal experience, or possibly it was not a story but a picture that he had commenced to sketch. Many an argument, after battering long and in vain for admittance, finds easy entrance, a welcomed guest, by simply taking the guise of a story or a picture.

EXERCISE 3

It is a fine thing to champion a friend, backing him in any good cause. This exercise asks you to back a friend by means of argument earnestly presented.

Perform any one of the following tasks, keeping strictly in mind the goal for which you are striving. Make the exercise as

practical as you can. Champion not an imaginary person but one whom you actually know. Do not write to people in general but to those whom you know, for example your schoolmates. Recommend for a real honor or undertaking, if you can. Let your arguments be real arguments, not fanciful ones.

1. Write a paragraph or two in which you offer reasons why ——— should be invited to join the ————. (Fill in the first blank with the name of a friend. Fill in the second blank with the name of some club or association.)

2. Write a paragraph or two strongly recommending some one for a position in a store or an office, or for service of some other kind.

3. Write a paragraph or two giving definite reasons for thinking that ——— should be elected president of the class, made captain of the school ball team, or chosen for some other office where good leadership is required.

Remember that such a general statement as *He would make a good leader because he is such a fine fellow* is not very effective. Precisely what is so fine about him, and in what ways do these qualities fit him for leadership?

EXERCISE 4

What have you for sale? Is it a ticket to a concert or a game, or a subscription to a magazine, or a sheet of Red Cross seals? Perhaps you would like to sell your time and services for Saturday or for the summer vacation. Possibly you are willing to part, for a consideration, with some of your belongings; or, as agent for another, you would like to dispose of houses, ships, merchandise.

Make up your mind what you will try to sell. Pick out a customer, not an imaginary person at all, but some one whom you know. Report in writing the arguments you intend to use in making a sale, including what you will say in case your customer advances reasons why he does not wish to buy.

But first let there be informal class discussion about salesmanship. Have you ever had disagreeable interviews with agents or others who have had goods to sell? Have you ever been "taken in" by misrepresentation? How do you like being flattered by one who wants your money or your services? Have you ever been wearied by five arguments when one, driven home, would have been sufficient? Advertisements are usually a form of argument; what have you found in them to like and what to disapprove? Give freely your views on salesmanship. If possible, tell of some little experience you have had and what it taught you.

When the reports have been handed in, they should be discussed freely. What weak, harmful arguments do you discover? Who, in his attempts to make a sale, has done something which you cannot approve? Who, in a proper way, has fitted his argument shrewdly to the disposition of the customer? Who shows promise of making a good salesman?

EXERCISE 5

Occasionally there appears in some newspaper or magazine a full page advertisement of a city or town which is striving to grow and is endeavoring to attract people by setting forth its advantages. As we motor through the country, we sometimes find on the outskirts of a town a billboard serving the same purpose. A few sentences, quickly read, give clear-cut reasons why the place should prove attractive to manufacturers, to summer tourists, or to some other class.

Write such an advertisement setting forth, in not more than 200 words, the most attractive features of some town (not necessarily the one in which you live), or some residential section, or some store. Use none but complete sentences.

This task, like nearly every other in this chapter, calls for imagination. You must put yourself in the place of

those who are to read your advertisement. How will they be affected by it? The task calls also for conciseness. Waste no words.

EXERCISE 6

While motoring through the country, a lady, evidently rich, saw at the home of Mrs. Brown a blue platter. Believing it to be an antique, she offered five dollars for it, and this offer was promptly accepted by Mrs. Brown, although she knew the platter was not an antique but an imitation. She had paid twenty-five cents for it at the store and could get another at the same price; but she made no mention of this. Here is what Mrs. Brown may have said in defense of her action:

1. The lady set her own price; I simply accepted what she offered. 2. Probably she thought it was a great bargain, worth at least ten dollars. I beat her at her own game. 3. The platter, for actual use, is as serviceable as one a thousand years old. 4. She is rich. What is five dollars to her! 5. Mrs. Jones and Mrs. Clark, indeed ever so many of the farmers' wives hereabouts, have platters just like it. The rich lady would have seen one somewhere and bought it. I might as well have the five dollars as any one else. 6. A person has a right to get what he can for an article. 7. It was but five dollars, anyway. 8. I shall use the money for some good purpose — give it to the Red Cross, perhaps. 9. I might have asked ten dollars; the lady would have paid it. 10. If you had had the chance, you would have done the same thing.

Pretending that your instructor is Mrs. Brown, try to persuade Mrs. Brown that her reasoning is not sound, fitting your arguments to the kind of person she has shown herself to be.

EXERCISE 7

Possibly you have in mind a problem of right and wrong like the one presented in the preceding exercise, perhaps one

that has troubled you because it concerns you, or it may be simply a problem that has been brought to your attention by some one else. No better practice in argument could be invented than that which might result if you should present the problem to the class for solution, listen while various opinions are being expressed, then act as judge, reviewing the arguments as you were asked to review Mrs. Brown's and giving your opinion.

Bring to class a problem like the blue platter one, and serve as judge while it is being discussed. Or, if you cannot think of an appropriate problem, make up your mind whether, in the following case, the merchant acted honorably, and be prepared to defend your views, talking directly to your instructor as if he were the merchant.

Finding that a certain line of dress goods was not selling, a merchant gave the goods a prominent place in his show window and displayed a placard reading, "Marked down from eighty cents to sixty." This brought few sales. Perhaps customers reasoned that, though cheap at sixty cents, the patterns could not be popular, or they would not have been marked down. They did not care to purchase what was not in style. Then the merchant had the goods cut into odd lengths, arranged them on a bargain counter, and displayed a placard reading, "Remnants, only eighty cents a yard while they last." The goods sold rapidly. Perhaps the customers reasoned, "Since these are remnants, they must be patterns that are selling well. Remnants are always sold at a greatly reduced price. Here is a chance to get really fashionable material for a gown at, possibly, half what it would have cost two weeks ago."

EXERCISE 8

A question to be debated, when put in the form of a complete sentence, is called a proposition. If challenged to debate the proposition *The poor are better off than the rich*, what are some of the questions you would ask before the contest began? The first three, undoubtedly, would be

these: What is to be understood by the term *the poor?* How much wealth must one have before he can be classed with *the rich?* What is meant by *better off?* Until these points are settled, there can be no fair contest. Without an understanding concerning them, the debate would be as useless as an athletic contest in which part of the players think the game is football and the rest think it is tennis. Disputes, the world over, are commonly due less to real difference of opinion than to carelessly worded and carelessly interpreted statements.

Point out the words in the following propositions which are too indefinite, and show in each case what misunderstanding might arise because of the indefiniteness.

1. Sunday recreations should be prohibited. 2. Girls should take manual training. 3. Cheap books ought not to be circulated by public libraries. 4. It is wrong to hunt and fish. 5. Polar expeditions do not pay. 6. Too many hours a day should not be devoted to exercise. 7. Everybody should attend church. 8. City stores should close half a day a week during warm weather. 9. Cheap literature does more harm than cheap dramatic performances. 10. The school year should be shortened.

EXERCISE 9

A topic having been chosen by vote from the following list and a day given for thinking the topic through, an informal discussion will be held in which every one will be expected to say at least a few words and no one will be permitted to speak more than twice.

1. A month should be added to the school year. 2. Each English recitation should begin with a three-minute talk by some member of the class. 3. There should be a school debating club. 4. The principal of a private school for the sons of

wealthy gentlemen did a wise thing when he announced in June that no boy would be permitted to return in the fall who had not spent at least three weeks of his summer in some form of useful labor, sickness alone to be accepted as an excuse. 5. Credit toward graduation should be given all who do especially well in school athletics. 6. It is useless to buy books if one lives near a good library. 7. Owners of cats should be required to pay a license fee equal to that which is paid by owners of dogs. 8. All merchants should charge a fee for delivering parcels to purchasers. 9. The recess period should be ten minutes longer.

Here is a single suggestion: It is quite human, but not at all broad-minded, for one to decide a question quickly in whatever way seems most agreeable so far as he alone is concerned and proceed to manufacture arguments to support his decision, forgetting that his decision should be fair to all. It is just as human, but not at all broad-minded, to think of immediate advantages and forget about the future. Learn to think in a big way.

EXERCISE 10

The instructor will announce a proposition, perhaps selecting from the list found below. The following day the pupils will come prepared to give arguments for and against it. These arguments will be recorded on the blackboard in parallel columns. Whenever an argument has been fairly refuted — that is, shown to be false — a line will be drawn through it. At the close of the hour, if the matter is not already evident, a vote will be taken to determine on which side the weight of evidence lies.

1. The girls should have an athletic association of their own. 2. Pupils ought not to try to earn money while attending school, unless compelled by necessity to do so. 3. Badges of honor should be given for excellence in scholarship, just as now they are given for success in athletics. 4. Every girl

should make her own graduation dress. 5. Every boy should earn money to pay for his graduation suit. 6. A person should never tell what has been told him as a secret. 7. Boys and girls who receive a weekly allowance for spending-money should be permitted to use this money as they please. 8. Credit towards graduation should be given for music lessons taken out of school hours. 9. West Point offers better opportunities to the average boy than does Annapolis. 10. For young people of high school age, ——— is a better magazine than ———. 11. Of the newspapers published in our town, the ——— is the best for the average reader.

EXERCISE 11

Before advancing against the enemy, the military leader should know what forces are at his command. But this is not all. If possible, he must gain definite knowledge concerning what forces the enemy will array against him. The one matter is as important as the other. Debate is a form of warfare; indeed, the word *debate* comes from a Latin word meaning *to strike down*. It is as important that the debater think out what arguments may be brought against him as it is that he know all the strong arguments in his favor.

Select a proposition from the list given below. Find three good arguments in support of it and three against it. Express each argument in the form of a complete sentence. Arrange them in the order of their importance, placing the strongest last.

1. Two half-holidays a week would be better for public schools than one whole holiday.
2. Two sessions, one in the morning and the other in the afternoon, would be better for our school than a single session.
3. Parties for school children should, during term-time, always come on Friday night.

4. Monday would make a better school holiday than Saturday.
5. The use of firearms should be taught in all public high schools.
6. The school should own a moving picture outfit.
7. All cats should be exterminated.
8. When street cars are crowded, able-bodied men and boys should offer their seats to ladies who are standing.
9. Electricity is better than gas for illuminating purposes.

EXERCISE 12

An argument merely stated in a sentence or two may make little impression. It needs to be driven home.

Take one of the arguments you advanced in a preceding exercise and, using it as the first sentence in a paragraph, complete the paragraph by adding sentences to enforce the argument. Be prepared to read the paragraph to the class and accept criticism.

EXERCISE 13

Take an argument advanced by some one for or against a proposition in Exercise 9 and, in a single carefully prepared paragraph, try to show that it is weak or entirely worthless. Be prepared to meet the defense of the one who advanced the argument.

EXERCISE 14

Let the instructor appoint some one to prepare a six-minute defense of a proposition which the class has selected. Two or three days having been given in which to prepare, the one appointed will defend the proposition. The remaining members will try to overthrow his arguments. At the close of the debate, the first speaker will be given three minutes in which to reply to his opponents and sum up his own arguments. The contest will be decided by the instructor and two other judges chosen by the class.

EXERCISE 15

Let the class select a proposition and discuss coöperatively what would be the best way to defend it, entering into the task with as much earnestness as if they were preparing to meet a debating club from another school.

EXERCISE 16

The class nominates two leaders. These leaders, taking turns, "choose sides," dividing the class into two groups, as in a spelling match. Each group now appoints two representatives to debate on a topic to be chosen by the four thus appointed. A week is allowed in which to prepare. Those not chosen have the privilege of volunteering. Each of the four principal debaters is allowed five minutes. The two leaders are allowed three minutes more at the close of the debate in which to answer arguments advanced by their opponents and to sum up their own arguments.

DRILL EXERCISES

SPELLING

1

Many words that are commonly misspelled are surprisingly simple when they are examined closely, a part at a time. Let us make a study of twenty such, merely by way of forming a good habit.

laboratory The substantial part of this word is the familiar term *labor*. The rest is but the ending *atory*, found in *reformatory*, *observatory*, and many other words. How simple it seems when the essential part is italicized thus: *labor*atory.

extraordinary This is but the combination of two common words, *extra* and *ordinary*, neither of which ever causes trouble.

agreeable *Agree* is a simple word; so is *able*. *Agreeable* is but the two combined without change.

physician *Physic* is the old name for medicine. To *physic* the ending *ian* is added just as we add it to *music*, *optic*, and *politic* to form *musician*, *optician*, and *politician*. Look at the word with the essential part italicized: *physi*cian.

medicinal You can spell *medicine*, can you not? You have learned to recognize the suffix *al*. *Medicine* + *al* = *medicinal*, the final silent *e* being dropped before a vowel.

invitation The base of this word is *invite*, which you never misspell; *ation* is a common ending. Think of *examina-*

tion, determination, exclamation. Invite + ation = invitation, the final silent *e* being dropped before a vowel.

secretary *Secret* is the base of this word. Why do you ever write *secratary?* A *secretary* is supposed to keep *secrets.*

handsome What could be simpler than this two-word combination?

plumber Do you know what *plumb* means? Look it up. Then you will never misspell the word again. *Plums* are a fruit. A *plumber* has nothing to do with *plum* trees.

familiar, family If you can spell one of these simple words, you should be able to spell the other, for *famil* is the root in each. The two differ only in their suffixes. *Familiar* is almost never misspelled, but *family,* oddly enough, is an old offender.

murmur This is an imitative word — imitative of the sound *mur-mur-mur-mur-mur.* Note that the two syllables are identical.

criticism *Ism* is a common suffix, and *critic* is a simple word. Just join the two without change.

nineteenth Surely you are familiar with the ending *teenth,* and have been since you knew how to count. And *nine* you cannot well misspell. When the two are joined, the silent *e* is not dropped. Why should it be?

ninety *Ty* is a common suffix. The silent *e* is not dropped, for it comes before a consonant.

realize This is simply *real,* which you never misspell, plus the common ending *ize.*

undoubtedly Can you not spell *doubted?* Then place *un* before it and *ly* after it. How simple!

narrative Think of *narrate,* which you never spell *narrite. Narrate + ive = narrative,* the silent *e* being dropped before a vowel.

unnecessary Can you spell *necessary?* If you can, it

should not trouble you to put *un* before it, as you do in *untie, undo,* and other words.

recollect This is merely *collect* with *re* placed before it.

Spell, from dictation, the twenty words in this exercise.

2

Look intently at each of the following words, then shut your eyes and see if it is clearly photographed in your mind. Pay particular attention to the vowels, for in each word there is the possibility of substituting a wrong vowel.

similar	salary	separate	privilege
divide	positive	remedy	humor
particular	comparative	chocolate	comedy
feminine	rumor	vigor	vegetable
ceremony	dispatch	benefit	medicine
miracle	competitor	cemetery	exterminate
destroy	despair	anniversary	despise

3

Here is a group of words troublesome because the temptation is strong not to double a consonant. Look at them intently.

pinnacle	embarrass	parallel	pennant
tyranny	gallant	college	millinery
possessive	syllable	annual	exaggerate
office	necessary	attorney	vaccinate
centennial	currency	assail	supply
villain	massacre	effeminate	assassin

4

In spelling the following words, the temptation is strong to double a consonant which should remain single.

reference	literal	Christmas	alert
abolish	ability	British	control
patrol	fulfil	apology	imitate
disaster	deficit	military	soliloquy
compel	spoonful	paralyze	deference

5

Here are fifty test words selected from the last three exercises.

similar	college	separate	embarrass
possessive	benefit	compel	destroy
imitate	apology	spoonful	privilege
British	syllable	parallel	salary
miracle	positive	necessary	deficit
control	pennant	supply	ability
annual	villain	paralyze	office
tyranny	exaggerate	military	alert
vaccinate	effeminate	dispatch	particular
divide	remedy	disaster	literal
vegetable	abolish	attorney	chocolate
	humor	Christmas	

6

Look closely at the suffixes. Although the words are grouped suggestively, each word must be mastered separately; for when the words are dictated to you, the grouping will not be observed.

classical	participle	eligible	experience
historical	article	visible	abstinence
municipal	edible	terrible	independence
manual	forcible	audible	obedience
hospital	divisible	admissible	legislator
identical	sensible	resistible	ancestor
spherical	horrible	existence	aviator
vertical	chronicle	reverence	carburetor

SENTENCE REVISION

The most skilled of writers occasionally makes a poor sentence. It may be free from errors in spelling and grammar, and satisfactory in nearly every other particular, yet some little thing is not quite as it should be. Perhaps it contains a useless word, or a word or two necessary for perfect clearness may be lacking. It may contain unpleasant repetitions that offend the ear. A modifier may have strayed too far away from the word it modifies, or a phrase dangling awkwardly at the close may need tucking in. There are scores of sentence maladies. But though the skilled writer makes a slip now and then, his eye and his ear are trained to detect quickly the unsatisfactory sentence; and he knows, through experience, what simple remedies to apply. By adding, subtracting, substituting, and by shifting the position of words, he remodels whatever is wrong till it satisfies his ideas of good workmanship.

The exercises in this group direct attention to a few sentence imperfections; but their main purpose is to provide training in revision and to impress the idea that often a very slight change is all that is necessary to transform a bungling sentence into a really good one.

1

It matters little whether one writes *He lives in the house which stands on the corner, He lives in the house on the corner,* or *He lives in the corner house.* The three statements are identical in meaning. Yet in the first the word *house* is modified by a clause of five words, in the second by a phrase of three words, and in the third by the adjective *corner.*

Substitute, in the following sentences, briefer expressions for the italicized phrases, and determine in each case whether anything is gained by the change.

1. He was a man *of courage.* 2. We acted *with deliberation.* 3. The house *of Mr. Jones* was struck by lightning. 4. *In the morning* the air is sweet and pure. 5. She wore a gown *of light blue silk.* 6. The wanderings *of Ulysses* brought many adventures. 7. He has the strength *of an ox.* 8. *As a consequence,* we were obliged to remain. 9. *In a short time* the sky was blue again. 10. Albert, *in the meantime,* was hurrying toward town.

2

Substitute phrases for the words italicized, and note in each case whether anything is gained.

1. The *boy's* mother was greatly alarmed. 2. The mouth of the cave was *funnel-shaped.* 3. *Instantly* the report of a rifle was heard. 4. Please go home *immediately.* 5. Away she sailed on *golden* wings. 6. The *wide-mouthed* gentleman gave them a generous smile. 7. He plays *more skillfully* than the others. 8. He went away *smiling.* 9. He spoke *nervously.*

3

Substitute simpler expressions — single words or phrases — for the words italicized, noting in each case whether anything is gained.

1. The man *who is poor* may not be to blame for his poverty. 2. *While this was going on,* the train entered a tunnel. 3. I *made up my mind* to go. 4. *What we had to eat* was well cooked. 5. I experienced a joy *that cannot be described.* 6. A boy *who seems to be stupid* may be a genius. 7. Berries *that grow in the fields* are smaller yet sweeter than berries *that grow in gardens.* 8. I think I know *what he intends to do.* 9. Will *those who are to speak* please come to the platform? 10. The tramp was given *two slices of bread with a layer of meat between.*

4

Rewrite, avoiding unpleasant repetition.

1. At first it *only* sprinkled, and we thought it was *only* a passing shower. 2. He attended *school* at the Hillhouse *school.*

3. After my long tramp I felt so *tired* that I *retired* early. 4. It was not *just* to give all the reward to Henry *just* because he arrived first, for the others worked *just* as hard. 5. The cheering from the other *side* soon *subsided.* 6. Now he has broken *off* a little branch for Mary, and *off* they scamper. 7. The sun grew warmer and warmer, *but* the man did not take off his coat *but buttoned* it the tighter. 8. *One* of his stories that interested me greatly was *one* that told how he nearly lost *one* of his dogs. 9. He was so *weak* that he did not leave his bed for a *week.* 10. In a modern factory everything is *separated* into *departments*, each *department separate* from the others, yet all under the same management.

5

Rewrite, avoiding unpleasant repetition.

1. *One* by *one* the girls walked away. *One* could see them strolling about the grounds.
2. There was a large *pond* there. We walked round the *pond* and up the hill on the west side of the *pond.*
3. The *house* where I was staying stood *quite* a distance from the road. The *house* was *quite* old fashioned, with long, wide verandas.
4. Pushing other things aside, I came to an *old chest* standing grim and silent, and thickly covered with dust. A moment's thought told me that it was the *old chest* containing the toys of my childhood days.
5. After walking *quite* a distance, we found a *grapevine* with *quite* a good many clusters of *grapes* on it. After we had eaten *quite* a few, we began to fill our pails with the *grapes.*
6. The nobleman, seeing that he could not make the fisherman change his price, *said*, "Well, I must have the fish." Then he called a servant and *said*, "Give this man thirty lashes, but lay them on lightly." When the fifteenth lash had been given, the fisherman *said*, "Stop! I have a partner. He must have his share." The nobleman then *said*, "What! are there two such madmen?"

6

Improve each of the following sentences by removing one or more unnecessary words.

1. Add together the three numbers. 2. Opposite to the window was a mirror. 3. Come Thursday evening at 8 P.M. 4. A messenger was sent to Octavius so as to let him know of Caesar's death. 5. The ox was lame and so he was turned out to pasture. 6. He had nothing to look forward to in the future. 7. This soldier whom I am telling you about he had one arm in a sling and he walked with a limp. 8. He is a good player, but Tim is equally as good. 9. Henry gave up at once, but Richard he stuck to it. 10. After I have finished up this job, what shall I do next? 11. They each had a dollar apiece. 12. I think that by taking the lower road that we shall reach home an hour sooner. 13. Of course there may be other ways of which I know nothing about. 14. He gave the both of us all that we could carry. 15. The building is low as compared with ordinary dwellings. 16. Let the water boil for about five minutes from the time it begins to boil. 17. For a new beginner, Helen dances very well. 18. From this mammoth station trains start every few minutes for their destinations. 19. He fished with a long bamboo pole about ten feet long. 20. The cottage was covered on the outside with vines that grew all over it.

7

Simplify the following by making whatever changes seem necessary.

1. After I had made a careful examination, I made up my mind to take the red one. 2. While I was debating what I should do, I saw Henry approaching toward me. 3. In the cutting-room, which is situated on the second floor, is where the actual construction of the tires is begun. 4. Once upon a time there were some men who were engaged in building a tall chimney. 5. A boy whose name was Wilbur brought the milk. 6. To clean windows, the first thing to do is to get a basin of warm water, a cake of soap, and two or three cloths.

7. This friend had a daughter who was about as old as Kitty was, whose name was Bessie. 8. His downfall was due to the excessive drinking of intoxicating liquor. 9. After talking with a man who had long made a business of building boats, we decided to make our boat of cedar wood. 10. Simplicity is one of the qualities which are essential to a true gentleman.

8

Combine each group of sentences into a single sentence free from unnecessary words.

1. Edgar has been invited. Mary has been invited. Eleanor has been invited.
2. The captain was an old man. He liked to tell stories. His face was brown and wrinkled.
3. The Pequots were the most warlike Indians of New England. They were settled in the southeast part of what is now Connecticut.
4. They divided the crowd. Brutus took one section. Cassius took the other.
5. Morning came. John arose early. He ate breakfast hurriedly. He did not stop to light the fire. He paddled across the lake. He hoped to find his companion. This companion he had lost the day before.

9

If you will read a page of good prose, keeping grammatical structure in mind, you may be surprised to find how many sentences are elliptical. That is to say, they are incomplete; words are omitted which the reader is expected to supply. Even more elliptical are the sentences employed in conversation. In the rapid fire of daily talk, we omit a great many words. Such time-saving devices are good. Occasionally, however, the omission leaves the meaning clouded, or changes it altogether, sometimes with humorous effect.

Supply missing words, and make whatever other changes are necessary for clearness.

1. Clean the meat thoroughly, then roll in flour before putting it in the oven. 2. He likes the first better than any in the lot. 3. He showed me a lot of medals he won. 4. Saturday is better than any day in the week. 5. We went to pick flowers and fish. 6. I then drop the corn mixture by tablespoonfuls into the hot fat and fry like eggs, turning over when one side is a golden brown. 7. It was a beautiful June evening that our party gathered for a frolic. 8. The little canary took the journey with us; please thank John for sending us the cage to travel in. 9. The captain said that while the steamer was in the ice-track, the weather became cold enough to wear an overcoat. 10. His face was thin and pinched, a red nose, mouth open, and little black eyes.

10

Make the following sentences either simple or complex, in each case noting whether the change is an improvement.

1. I went to bed at half-past nine and it was still snowing. 2. He turned to close the door and I noticed that his hand trembled. 3. The guide walked ahead, and he pointed out the trail and warned against hidden dangers. 4. I have a partner and he is your porter and he must receive his share of the reward. 5. I was sitting by the window and I happened to look up and I saw father coming through the gate. 6. We washed the dishes and then we swept the kitchen and then we went berrying. 7. Meanwhile the two gentlemen inside the coach were little disposed to sleep and the time was passed in conversation. 8. About the end of November each plant should be covered with a piece of sod and the sod should be laid grass-side down. 9. Some varieties of tall English delphiniums are very beautiful, and among them is one, the coelestinum, of the loveliest shade of light blue, with very large, double, individual flowers. 10. In flight it hurls itself through the air with tremendous speed, and its rapidly moving wings almost form a haze about its glancing form.

COURSE IX

COMPOSITION

Training the Imagination

Dialogue and soliloquy
Retelling stories from a new angle
Diaries and autobiography
The writing of stories, a few hints being given

DRILL

Spelling

Latin prefixes

Sentence Revision

Avoiding *and*
Practice in substitution

Choice of Words

Words that picture

TRAINING THE IMAGINATION

We are apt to think of the business man as a person of plain, hard sense, by no means a dreamer; yet in reality many a merchant prince owes his success in no small degree to a lively, well-trained imagination. The next time you stand where you can look down on a big manufacturing plant where thousands are employed, and machines, almost human, clatter from morning till night, ask yourself whether the men who direct this mammoth industry, collecting raw materials from mine and field and forest, and changing them into useful products to be marketed in all parts of the world, are merely men of hard sense, or whether they too must have well trained imaginations. If you have ever lived where you could watch the building of a great cathedral, has it never occurred to you that before the foundation stones left the quarry the designer of the huge structure must have been able to picture in his mind everything as it would finally appear when the last bit of scaffolding had been cleared away? That surely called for imagination. Perhaps, if you turn the matter over in your mind times enough, you will conclude that the doctor, the lawyer, the statesman, the general, the teacher, the preacher, all have need of active imaginations, the ability to see with the eyes closed, ability to invent, ability to put oneself in another's place.

The importance of keeping the imagination alert has been touched upon many times in earlier Courses. You have been urged, for example, to shut your eyes and picture in detail what your words are to convey, thus getting everything clear in your own mind first. You have been urged

to think shrewdly about those who are to receive your words, studying, through imagination, their minds, thus determining what form your message should take to make sure that it will be received. The tasks in this Course invite you to exercise imagination in a more direct way. Get all the pleasure from them that you can, but do not lose sight of the fact that all are intensely practical. Whoever has for servants five alert, well-trained senses and a reliable memory is fortunate, but he needs imagination too. Like the five senses and the memory, imagination can be trained. It certainly should be.

EXERCISE 1

Read again the story entitled Partners, *found on page* 23. *Imagine that you are writing a play in two scenes:* (1) *the scene at the palace gate, where the partnership between the fisherman and the porter is formed;* (2) *the scene within the palace, where the partnership is dissolved. Write the dialogue for the first scene. If the task is sufficiently well done to warrant it, the instructor may permit two members of the class to act the play-version.*

EXERCISE 2

The lower parts of the Amazon river are very wide. The story is told of a ship's crew whose water casks were empty at the end of a long voyage. They had been tempest tossed for many days and had lost all account of where they were. They were dying with thirst, even though they were in the river where the water was fresh and drinkable. This, however, they did not know. Imagine the situation. Then imagine a second vessel coming alongside, discovering the trouble, and bidding the sailors cast overboard a bucket, haul it up full, and drink.

Tell the story briefly, in dialogue form, patterning after the story entitled A Sad Little Lass, *found on page* 276.

EXERCISE 3

Write a dialogue, not too long, between two people whom you know very well. The subject of the conversation may be anything you please; all that is called for is natural conversation such as these two might engage in. You may even reproduce a conversation half-remembered.

In arranging dialogue, an indention (make a deep one) indicates where each speaker begins. Quotation marks are unnecessary. Put at the head of the dialogue, under the title, some such explanation as this:

Time: ten o'clock on a Saturday morning in June.
Place: garage in the rear of Parker's house.
Speakers: Tom Parker, a boy of fourteen; Ned Snow, Tom's chum.

EXERCISE 4

Write a dialogue between two people whom you have imagined. Not only preface the dialogue with brief explanation, but slip in here and there a hint to help the reader to picture things, thus:

Getting Dinner

Time: about noon on a mild December day.

Place: an open field on a hillside looking down into a valley of wild growth.

Characters: two boys, one tall and fair, the other a little fellow, all freckles. They are preparing to fry bacon over a fire built between two big stones.

Tall boy: See if you can't find some more wood. This stuff's too green.

Freckles (getting down on his hands and knees and blowing): It'll go all right if you just blow it.

Tall boy (with a superior air): That won't do any good.

Freckles: Won't it, though! Did you see that flame just then?

Tall boy: Do you call that a flame? That's a spark, Billy, a weak spark about suffocated with smoke. Where's the hatchet? I'm going to get some stuff from that old apple tree.

Freckles: Wait a second. There (with an air of triumph)! What did I tell you! I knew it would burn. Where's the bacon?

Here are suggestions which may help you in determining what the dialogue shall be about.

1. Two hunters who have lost their way. 2. An automobilist inquiring the way of a boy who doesn't quite know but is tremendously willing. 3. Two tramps planning the day. 4. Two girls planning a party. 5. The postman and a little girl who asks him for a letter. 6. Just before the boat struck. 7. It's a burglar! 8. Consoling the defeated captain. 9. In an elevator stuck between two landings. 10. Trapped — no fire escape! 11. Over the top. 12. Back from the war. 13. Whispered in No Man's Land. 14. Mr. Jones and his wife in their new automobile. He is learning to drive; has stalled his engine.

EXERCISE 5

Write a dialogue suggested by one of the hints given below. You will notice that the dialogue must have a purpose — the proving of a point, or the working out of a little problem.

1. You have applied for a position. The man to whom you have applied is questioning you. Or you may be the man, questioning an applicant.

2. You are a clerk, waiting on a customer who is far from agreeable. You know you must not offend, yet it is hard for you to keep your temper.

3. You are trying to explain to a bright, eager youngster how to start and how to stop an automobile. He interrupts with many questions.

4. You are trying to persuade your father to buy you a canoe. He is afraid of canoes.

5. You are a landlord. A tenant wishes more repairs made than you think justifiable. You try to satisfy the tenant without giving in.

6. A policeman is questioning you closely concerning an accident that you have witnessed.

7. Two boys are talking. One is planning to go to college. The other, upon leaving school, plans to find a position in an office or a bank. Each thinks he has chosen the wiser course.

8. Two merchants are discussing the desirability of frequent markdown sales. They are of different minds.

9. Two girls are "booming" the places where they spend their vacations. Each pretends to be sorry for the other, but all the banter is good-natured.

10. Two men owning different makes of automobile are in earnest argument.

11. You are urging a friend who is not getting along well with his studies not to leave school.

12. Two men, one of whom owns a motor boat while the other owns a motor-cycle, are arguing earnestly in regard to their hobbies.

EXERCISE 6

Here are two stories to study. The first contains but 135 words in all, yet you probably feel that a word more would mar its perfection. Details? There are next to none. This seems to contradict what is said in an earlier page about the desirability of details. But perhaps in this case the purpose of the poet was unusual. "I'll give," she may have said to herself, "merely a scrap of conversation revealing the heart of the story, and let the readers have the pleasure of imagining the rest — what comes before, what after, and all the details that picture place and actors." If that was her plan, how well she succeeded. And let us give her credit for another thing: the story contains a surprise, and this surprise comes at the tip end, where it should. The secret once out, the story ends abruptly. That is good art.

Now study the second story. It is considerably longer than the first, yet none too long. Details are given because they are necessary. It is important that we know where Napoleon was and what he was thinking about. How anxious he was! How welcome the news that the boy brought! We must be made to feel, moreover, that it was no uncommon thing that the boy had done, and that he died blissfully happy in the thought that he had given his life for his great commander. How necessary is every detail. Run through the lines to see if you can find a word, either picturing what the eye sees or revealing emotions, that could be spared. Finally notice not only that the actual words spoken by Napoleon and the boy are given, but that the entire story evidently comes from the lips of one who was present.

By way of exercising your imagination, perform one of the following tasks: (1) *Write down ten questions such as a child — let us say a little girl — might ask who had listened to the poem entitled* A Sad Little Lass. (2) *Write down ten or more questions that a boy might ask who had heard* An Incident of the French Camp *read, but had not understood it perfectly. If you try this second task, it will be strange if you do not think of a few questions that you yourself have found puzzling.*

Exchange papers with a classmate and write out clear answers to his questions.

The Sad Little Lass[1]

"Why sit you here, my lass?" said he.
"I came to see the king," said she, —
"To see the king come riding by,
While all the eager people cry,
'God bless the king, and long live he!'
And therefore sit I here," said she.

[1] Reprinted from *St. Nicholas* magazine by permission of the author and the Century Publishing Co.

"Why do you weep, my lass?" said he.
"Because that I am sad," said she.
"For when the king came riding by,
And all the people raised a cry,
I was so small I could not see;
And therefore do I weep," said she.

"Then weep no more, my lass!" said he.
"And pray, good sir, why not?" said she.
"Lift up your eyes of bonnie blue,
And look and look me through and through;
Nor say the king you could not see.
I am the king, my lass!" said he.

MARGARET JOHNSON

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day,
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perchance he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall" —
Out 'twixt the battery-smokes there flew
A rider, bound on bound,
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy;
You hardly could suspect —

(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes.
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said;
"I'm killed, Sire!" And his chief beside,
Smiling, the boy fell dead.

ROBERT BROWNING

EXERCISE 7

Rewrite in the first person any one of the stories you have read in this book.

That is, imagine that you are the little girl who saw the king, one of the guests present at the nobleman's wedding feast, the judge before whom the merchants brought the dervish, the wolf who declined the house dog's invitation, or a neighbor of the peasant who drank from the fountain of youth. Imagine also the individual or the group to whom you will tell the story. Forget all about the language of the book; let yourself go. Make a game of it, not a task. Yet let your final copy be a model — neat in penmanship, the margin carefully preserved at the left, the indentions an inch deep and in the right places.

EXERCISE 8

In plays and novels a character sometimes is made to talk to himself — think out loud. Talking to oneself is called soliloquy. The term is derived from two Latin words, one meaning *alone*, the other *to speak*. Soliloquy is a useful story telling device, as you readily see, yet apt to lead to artificiality; for people do not often talk out loud to themselves though occasionally one hears, in a crowded street, a man mumbling to himself as he hurries along, perhaps with an emphatic gesture now and then. But every one has thoughts constantly running through his mind; and not infrequently a chance word suggests something far away. "A penny for your thoughts," a friend may exclaim. Then you realize that you have been caught "day dreaming." Day dreams, reveries, are chains of thought unbetrayed by spoken words.

Imagining that you are one of the following persons or things, invent either a soliloquy, or a day dream, or a chain of hidden thought. Give the composition an appropriate title. The hints given below may help you in getting started, but you may disregard them altogether, if you wish.

1. A boy who has just finished planting a garden, estimating the yield of his crop and thinking what to get with the money it will doubtless bring — like the milkmaid who counted her chickens before they were hatched. 2. A schoolgirl, dreaming what she would do if she were a soldier — brave, of course, and clever beyond belief. 3. A shipwrecked sailor, who has been cast upon the shore of a strange land. 4. A general, approaching a sleeping sentinel. 5. A boy, about to take part in his first football game. 6. A customer, trying to decide which of two articles to purchase. 7. Grandmother, half dozing. 8. A broken paddle, or a key the lock for which has been lost, a steel helmet, a goldfish, an "isle of safety" sign, or a new locomotive, thinking out loud.

EXERCISE 9

In the Eighteenth Century it was the fashion to tell stories in diary form. Sometimes letters were introduced. Schoolboys of the present day have employed this method with success, turning out short stories bright and readable. Perhaps you can do what others of your years have done. Try it.

Write a few pages made up of extracts from an imaginary diary. Do not try to tell a story unless this comes easily, but try to make what you write reveal character. For example, if you write a tramp's diary, make it tramp-like; and since even tramps are not all alike, give your particular wanderer a character all his own, if you can. Here are suggestions:

1. The diary of a small boy. 2. The diary of a tramp. 3. What the aviator wrote. 4. Camp notes. 5. The diary of a yellow dog. 6. The cast-away's diary. 7. What the automobile would have written if it could have written. 8. On board ship. 9. The diary of a returned soldier. 10. The diary of a spy.

EXERCISE 10

"For want of a nail the shoe was lost; for want of a shoe the horse was lost; for want of a horse the rider was lost." Thus runs the old saying, reminding us that fiction such as we find in novels and plays, indeed life itself, is but a game of consequences. There are few more dramatic tales than one which tells what came of picking up a piece of string lying in the highway.

Imagine a chain of incidents suggested by one of the following:

1. A ticket forgotten. 2. A gust of wind. 3. Took the wrong suit case. 4. Went home by an unusual route. 5. A misdirected letter. 6. A thoughtless word. 7. Happening to meet Joe. 8. A white lie. 9. It began with a snow ball. 10. Because his shoe-string broke.

EXERCISE 11

Invent, out of pure imagination, a paragraph beginning with one of the following sentences, or with a similar one supplied by the instructor.

1. At that moment Jim crept over the ledge into the murky room where the kiddies were supposed to be.
2. I rang and rang, but nobody came to the door; yet all the while a lady sat by the front window calmly knitting.
3. With a start the sentinel awoke, and the first sight to greet his eyes was the great Napoleon pacing back and forth, standing guard in his place.

EXERCISE 12

Make up a short story suggested by one of the following hints. Invent an appropriate title to go with the story — one that does not reveal too much of the plot.

1. The wrong door. 2. The two letters were placed in the wrong envelopes. 3. Stole his own umbrella. 4. Why the captain failed to appear. 5. What came from inserting an advertisement. 6. Missed the train. 7. The amateur detective. 8. The tank was empty. 9. Unsuccessful attempt to get rid of a dog, or a suit of clothes, or whatever you please. 10. Locked in — or out. 11. A case of mistaken identity. 12. What happened because of a rumor. 13. In No Man's Land.

EXERCISE 13

Autobiography comes from three Greek words meaning *self, life,* and *to write.* When a man writes the story of his own life, the account is an autobiography. Not a few of our great authors have entertained their readers by writing the pretended autobiographies of animals and natural objects. Probably you have read the life of a tree, or of a dog, a horse, or a little tin soldier.

Pretending that you are one of the objects or animals mentioned below, write a three hundred word autobiography.

1. A baseball. 2. A coin. 3. An old boat. 4. A tree. 5. An old blue plate. 6. A ring. 7. A settler's cabin. 8. A soldier's mess kit. 9. A fish pole. 10. An account book. 11. An Indian arrow-head. 12. A doll. 13. A postage stamp. 14. A bluebird. 15. A dog, a horse, or some other domestic animal.

Do not let your imagination wander lazily along; before beginning to write, sketch in your mind all that you are going to say. Be careful to keep "in character." That is, if you choose to be a fine old blue plate, you must have a blue plate mind, more interested in tea-cups than in literature, and perhaps with a dread of children and careless cooks. As a blue plate, the dining-room is to you the place of greatest importance in all the world. You are proud of your aristocratic blueness, and are unwilling to mingle with plain kitchen plates. If, on the other hand, you are a fish pole, you must have fish pole thoughts.

EXERCISE 14

Occasionally a book appears in which each chapter has been written by a different author of note, the chapters combining to make a novel. This is a difficult matter, for the one who is to write the second chapter does not know what the story is about till he receives the first chapter; each has to take the story up where he finds it, and carry it on for a certain number of pages. Youngsters, too, sometimes get fun out of this partnership method, each young author contributing but a page or two to a short story, usually a "thriller."

Let four members of the class be chosen to write a story in partnership. Let the order in which they shall write be determined by lot. Each author should be given two days in which to do his share.

EXERCISE 15

A modified form of the preceding exercise, in some ways less difficult, calls for the coöperative planning of certain things, each member of the class being given a definite share in the work. For example, a house having been chosen as the general topic, the following tasks are assigned to individuals: (1) a description of the building as it appears from the street; (2) a description of the grounds, front yard and back yard; (3) descriptions of two or three of the rooms in the house, furnishings included; (4) character sketches of the members of the family. Or a camping trip may be described, with the following division of labor: (1) a brief account of the people who make up the party; (2) an account of the trip to the camping ground; (3) a description of the camp site; (4) unpacking and getting settled; (5) the first meal; (6) the first night; (7) a typical day; (8) a rainy day; (9) breaking camp; (10) the trip home.

An appropriate subject having been chosen by the class, the instructor will assign each member his part.

EXERCISE 16

A clever man discovered a certain mixture of gases which had wonderful powers. On squeezing one end of a flexible tube containing a little mixture, the person holding the tube in his hand would gradually rise from the earth; on squeezing the other end of the tube, the person would as gradually descend. This device he used with great pleasure for a long time, finding it especially useful in taking journeys through mountainous regions. But one evening when he was sailing along about two hundred feet above a mountain village, something went wrong. Probably the trouble was due to unusual atmospheric conditions, for it was thundering violently. At any rate, he suddenly discovered that he could neither descend nor ascend. What to do he could not ————

It occurred to a boy much interested in the science of camouflage that camouflage would be quite unnecessary if one could

but discover something that would make people invisible. He was experimenting, one evening, and had just mixed a few chemicals in a saucer when the doorbell rang. Returning a few minutes later, he caught the cat just as she was jumping down from the table at which he had been working. The saucer was empty. Suddenly ———

Tell a short story suggested by one of the above fragments.

EXERCISE 17

Let the class, working coöperatively, invent a plot to go with this picture.

EXERCISE 18

Write a short story to go with the picture facing this page. Who are these people hastening toward the circus tent? Have all four money enough to take them in? What adventure did one of the four have? Did the clown play any part in the adventure?

CIRCUS DAY

DRILL EXERCISES

LATIN PREFIXES

Not uncommonly a prefix furnishes a hint of what the word it introduces means, and sometimes it throws the door wide open, revealing at once the entire secret. Hence a little study of prefixes is well worth while. It helps one to determine quickly the meaning of strange words. It leads to greater accuracy in the use of words already familiar. Finally, it is an aid to correct spelling; for frequently the trouble lies in the joint where the prefix is attached. Since so many of our words are of Latin origin, and among them a surprising number that are misspelled, a study of the Latin prefixes is especially helpful.

1

Inter commonly means *among* or *between*. Its force is seen plainly in *interwoven* and *international*.

Circum means *about* or *around*. To *circumnavigate* the globe is to sail quite round it. Telling all the *circumstances* means giving the surrounding facts.

Post commonly means *after*. *Script* comes from the Latin word meaning to write. Something added to a letter after the writer has signed his name is a *postscript*. *Mortem* is a form of a Latin word meaning death. A *post-mortem* examination is an examination made after death.

Ante commonly means *before*. It is the opposite of *post*. An *ante mortem* confession is a death-bed confession. Sometimes this prefix takes the form of *anti*, as in *anticipate*.

To *anticipate* trouble is to see or fear it before it comes. There is a Greek prefix *anti*, meaning *against*. *Anti-slavery* means against slavery. We see this Greek prefix, disguised a little, in *antagonist*.

Pre, like *ante*, means *before*. *Judicium* is a Latin word meaning judgment. A *prejudice*, then, is an opinion formed before one has taken the time necessary for a careful examination.

Pro commonly means *forward* or *instead of*. When we go forward, we *progress*. The elephant's trunk is called his *proboscis*. *Bosco*, from which this word is derived, means to feed; hence the elephant's proboscis is his front feeder. A *pronoun* is a word used instead of a noun.

Study the words found below. Point out the prefixes. Which of them are slightly disguised? If a prefix has more than one meaning, tell what meaning is intended in a given word. In which of the words does the force of the prefix seem rather weak? What other words can you think of that begin with these prefixes?

postpone	interval	postgraduate	produce
antedate	preface	intersect	prehistoric
prepaid	promote	precaution	antique
preliminary	prospect	prosecute	intermediate
proceed	premature	persecute	protect
precede	predecessor	anteroom	interview
circumference	interfere	premeditate	procession
anticipate	prolong	ante-bellum	promenade
protrude	prefer	preëlection	antecedent

2

Look up in the dictionary both the meaning and the derivation of the following words:

prelude	circumlocution	posthumous	presage
interlude	preamble	antipodes	professor
antidote	precipitate	antiquary	circumspect

3

Per commonly means *through* or *by*. *Perforate* means to bore through. *Percent* is but a contraction of the Latin *per centum*. *Centum* means hundred; therefore *percent* means by the hundred.

Re means *back*, *again*, or *against*. It appears in many words. *Retreat*, *reiterate*, and *repel* are examples.

De most commonly means *from*, *down*, or *away*. *Caput* is Latin for head. *Decapitate*, then, means to take away the head — separate it from the rest of the body. *Deposit* is made up of *de*, meaning down, and a Latin word meaning to place or put.

Super means *above*, *over*, or *beyond*. A *superintendent* is one placed over or above others, to direct them. A *superabundance* is beyond, or more than, mere abundance.

Trans, sometimes shortened to **tran** or **tra,** means *across*, *over*, *beyond*, or *through*. Its force is seen in *transfer*, *transatlantic*, and *transparent*.

Ab, sometimes appearing as **a** or **abs,** signifies *from* or *away*. *Norma* is the Latin word for rule; hence the English word *normal*, meaning according to rule, or natural. *Abnormal*, then, means away from the rule, or unnatural. *Abstract* is made up of *abs* and a Latin word meaning to draw. Hence to *abstract* is to draw from. In *avert*, meaning to turn aside or to ward off, the prefix is shortened to *a*.

Study the following words. Pick out the prefixes and give the meaning of each. In which of the words does the prefix help in conveying the meaning? What other words can you think of which have these prefixes?

abdicate	superfluous	per annum	recess
recommend	abrupt	retail	abstain
decamp	recollect	transgression	rebate
supernumerary	superstition	descendant	remunerate
transplant	avert	perennial	reflect
perspire	transpose	demerit	traverse

4

The prefixes examined thus far are simple, undergoing but slight changes, if any, when joined to the root or parent-word. The prefixes now to be considered call for closer study.

Ex commonly means *out, out of, off, away from,* or *beyond.* Its other forms are **e** and **ef.** The prefix is seen in *export, emigrant,* and *effeminate.* The one thing to remember is that *ex* changes to *ef* before words beginning with *f.* It is always safe, when hesitating between *ef* and *eff,* to choose the latter. Note carefully the following words:

excellent	elapse	efface
explain	eloquence	effect
exhaust	emissary	effort

In commonly means *in, into,* or *not, without.* It has the first of these meanings in *inhale,* which means to breathe in, just as *exhale* means to expel the breath. It has the second meaning in *ingratitude,* which means without gratitude. What makes this prefix troublesome is that it changes to *il, im, ir,* before stems or parent-words beginning with *l, m, r.* Thus instead of *inlegible* and *inmortal* we write *illegible* and *immortal.* When one is puzzled as to whether or not to double the consonant, it is wise to stop long enough to determine what the parent-word is, and what form the prefix takes. Note the following:

inoculate	illiterate	immediately	irregular
innovation	illogical	immense	irresolute
inform	illustrate	immortal	irreligious

Com usually means *with* or *together.* But like *in,* this prefix undergoes changes before certain consonants, becoming *col* before *l, con* before *n, cor* before *r. Con* and *col* appear before other letters too, but not in words one is apt to misspell; so when in doubt, it is safe to double the con-

sonant. Sometimes the prefix appears as *co*, as is seen in *coördinate*. Note carefully that in the following the double consonant appears, and that in each the idea of *with* or *together* is evident:

commission	connect	collect	correspond
communicate	connote	collapse	corrupt

Study the following words, looking up the meanings of those with which you are not perfectly familiar. In which have the prefixes been changed slightly? In which does the prefix help materially in conveying the meaning? What other words can you think of in which these prefixes appear?

conference	immaturity	inquisitive	collateral
illuminate	committee	collision	irreverence
excursion	extort	excavate	eradicate
concrete	illegal	inability	effervescent
inhuman	commerce	coeducation	commission
immigrant	immaterial	infuse	cohere
convene	commissary	enervate	complex
compete	illogical	illiberal	compare

5

Dis usually means *apart*, though sometimes it has the force of a negative. The first of these meanings is strong in *dissect*, the second in *disagree*. *Dif* and *di* are other forms of this prefix. There is a common tendency to substitute *diss* for *dis* in words beginning with *a* or *o*. Thus we write, incorrectly, *dissapear* for *disappear* and *dissorganize* for *disorganize*. The opposite tendency, to omit the *s* in words in which the stem or parent word begins with *s* is also the cause of many errors. We write, incorrectly, *disolve* for *dissolve*. Take a long look at the following words:

dis agree	dis sect	dis suade
dis approve	dis semble	dis unite

Ad means *to*. Its significance is clearly seen in *adhere* and *adjoin*. So commonly was this prefix used by the Romans that it appears in a multitude of words that we have borrowed. Seldom do we note its presence or take it into consideration when analyzing a word to determine the meaning. It deserves attention, however, for among the words in which it appears are perhaps scores that are carelessly misspelled. This is due to the fact that when joined to the stem, *ad* changes to *ac*, *af*, *ag*, etc., before *c*, *f*, *g*, etc. That is, the final letter of the prefix is changed to the first letter of the stem. Usually it is safe, then, to double the consonant. Note the following

accompany	affix	approve	attempt
account	affidavit	applause	attack

Pick out the prefixes in the following words and give the meaning of each. Be prepared to write the words from dictation and, if required, employ them in sentences in such a way as to show that you have a practical knowledge of their meaning.

disappoint	accommodate	appearance	associate
accordingly	disallow	assert	apparatus
address	accent	dissimilar	accede
approach	apparent	access	dissatisfaction
disobey	acknowledge	apply	applicable
announce	disability	affection	attract
allure	application	disadvantage	appreciate
disaster	adjacent	appoint	disobedience
attend	dissipate	dissolve	appeal

6

The following fifty words are from previous exercises. Be prepared to spell them from dictation. In studying this exercise, note the prefixes with care.

prejudice	illogical	attempt	illustrate
disappoint	precede	immediately	accordingly
predecessor	immense	address	irregular
approach	interregnum	communicate	disobey
antidote	correspond	announce	recommend
immigrant	allure	perspire	committee
disaster	recollect	illegal	accommodate
descendant	commerce	apparent	collision
acknowledge	collateral	appearance	elapse
commission	apply	rebate	immaterial
apparatus	emissary	disagree	attract
efface	dissuade	appeal	account
	appreciate	applause	

SENTENCE REVISION

1

Rewrite the following, in each case trying to avoid the conjunction and. *If a sentence is unwieldy, or contains items that are not closely related, make two sentences of it.*

1. Boston is the capital of Massachusetts and has been called the Hub of the Universe. 2. I closed my eyes and thought I could meet my end more easily that way. 3. It was a large house and it had seven gables and these gables met in a clustering chimney. 4. It was a warm day in August and I planned to visit a small island a mile from shore. 5. The three young men were disguised as farmers and they started on their way to Camelot. 6. Comus was the son of Circe and she was a sorceress and Comus possessed powers of enchantment similar to his mother's. 7. The picnic was held at Laurel park, and all the way out the children laughed and sang. 8. In front was a large door and on each side of this was a narrow window. 9. This tree is thirty years old, and the trunk is seven feet in diameter, and spreads out, when about four feet from the ground, into numerous and graceful branches, and it is nearly flat on top, and the leaf is of a dark and glossy green. 10. The tower was now blazing fiercely and the firemen seemed unable to cope with it, as there were few engines there and the rest of the engines were busy at another fire.

2

Improve the following by removing and *whenever possible. Make two or more sentences of one, when it seems best.*

1. I started to wheel round the square, and to do so I went down Court street and turned up Main, and just as I turned the corner I felt something strike me, and it was the shaft of an express wagon.

2. As we were walking up the street, we met Tom, and he suggested that we go down to the river and see the boat come in; and so down we went and arrived just in time to see her come up to the wharf, and much to our surprise we found Uncle Harry there waiting for a friend.

3. Passing up the side street, we came to the main thoroughfare, and there we saw many stores, and I suggested to my friend that we do a little shopping, for I needed several things, and she agreed that this was a good plan, and so we entered one of the larger establishments.

4. This Circe was a sorceress, and she had a son who also had magic powers, and he could turn the head of one who drank of his liquor into the head of a wild beast, and he was roaming about in the woods through which the three children must pass.

5. Sabrina threw herself into a stream, and the sea nymphs caught her and carried her to their beautiful palace, and there they revived her and changed her into a nymph, and she became the guardian spirit of the river Severn, and, because of her own early misfortune, she was always kind to innocent maidens in distress.

6. The storm had raged for full three hours; and the lightning had grown fainter and less frequent; and the thunder, from seeming to roll and break above their heads, had gradually died away into a deep, hoarse murmur; and still the game went on, and still the anxious child was quite forgotten.

3

Combine the following groups into single sentences. Use the conjunction and *sparingly.*

1. She rose from her bed. This she did hastily. She stepped lightly to the window.

2. A robin was basking himself in the sun. He was perched upon the top of a mountain ash. The ash hung its clusters of berries just before my window. The berries were red.

3. His schoolhouse was a low building. It was rudely constructed of logs. It contained but one room. The room was a large one. The windows were partly glazed. They were partly patched with leaves from old copy-books.

4. A lady was seen approaching the castle. She was attended by a cavalier. She was mounted on a palfrey. The cavalier was on horseback.

5. The baron followed the stranger to the great court of the castle. There the charger stood. The charger was pawing the earth. The charger was black.

4

Notice the following pairs of sentences:

This tree, which was a tamarack, towered above the spruces.
This tree, a tamarack, towered above the spruces.

This tamarack, which was tall and slender-tipped, was a favorite with the Wilson thrush.
This tamarack, tall and slender-tipped, was a favorite with the Wilson thrush.

In the first pair, the clause *which was a tamarack* and the appositive *a tamarack* are equivalent in meaning. In the second pair the clause *which was tall and slender-tipped* is the equivalent of the adjective modifier *tall and slender-tipped.* The adjectives, it will be noted, are placed after the noun they modify, like appositives.

Keeping these examples in mind, rewrite the following sentences and note whether the change is an improvement.

1. Mr. Brown, who is our organist, kindly offered to provide music. 2. The train was approaching Worcester, which is a thriving manufacturing city. 3. The story, which was so

gloomy in the opening chapter, soon brightened into a fascinating romance. 4. Ruth was to get lunch while Tom went for the mail, which was a very satisfactory arrangement. 5. Maidenhair, which is the most beautiful of all the hardy ferns, is found in quantities in many of our woods, particularly those which cover hillsides.

5

Notice the following pairs of sentences:

He came to the city that he might see the game.
He came to the city to see the game.

When his task was completed, he went home.
Having completed his task, he went home.

Girls who whistle do not always meet bad ends.
Whistling girls do not always meet bad ends.

In the first pair a clause and an infinitive phrase are used as equivalents, in the second a clause and a participial phrase, in the third a clause and a participle.

Keeping these examples in mind, rewrite the following sentences and note whether the change is an improvement.

1. Another thing that should be guarded against is hasty speech. 2. The room is a large one, which seats fifty pupils. 3. When he had completed the regular course, he decided to remain two years more. 4. That he might be sure there was no mistake, he counted the pennies a second time. 5. Soon we noticed a house that had seven gables. 6. It was a disastrous fire, and the loss proved to be twenty thousand dollars. 7. A troop of children ran at his heels and hooted after him and pointed at his gray beard. 8. Farmers who have produce that they wish to sell are among the first who arrive. 9. Men who labor must have their recreation. 10. The Duke, who thought the fisherman was jesting, agreed that he would give one hundred lashes for the fish.

CHOICE OF WORDS

"A tank had been coming along slowly in a *lumbering* way, *crawling* over the interminable succession of shell-craters, *lurching* over and down into old German trenches, *nosing* heavily into soft earth and *grunting* up again, and *sitting poised* on broken parapets as though quite winded by this exercise, and then *waddling* forward in the wake of the infantry."

Do you get the picture? Read the sentence again, letting your imagination dwell upon the words italicized. They are not at all the ones the war reporter would have used had he been describing an armored motor-car rushing to the front over a smooth roadway, or an aeroplane maneuvering half a mile above the earth, or a scout creeping from crater to crater through the darkness of No Man's Land. They are appropriate only for the noisy, clumsy, slow-moving tank.

Here is a fragment taken almost at random from Neltje Blanchan's *Bird Neighbors*. It tells of the waxwing.

"Part of a flock that has lodged in a tree will sit almost motionless for hours and *whisper in soft-hissing twitterings*, very much as a company of Quaker ladies, similarly dressed, might sit at yearly meetings. Exquisitely clothed in *silky-gray* feathers that no berry juice is ever permitted to stain, they are *dainty, gently aristocratic-looking* birds, *a trifle heavy* and *indolent*, perhaps, when walking on the ground or perching; but as they fly in *compact squads* above the tree tops, their flight is exceedingly *swift* and *graceful*."

Even though one has never seen a flock of these "roving gypsies," the two sentences give him an unusually clear picture. In part, at least, the clearness is due to the care with which words have been chosen. Now let us turn to a greater master, Rudyard Kipling. Here is a passage describing the way in which Namgay Doola breaks a log-

jam. Do you not envy this master's ability to make common words flash pictures?

"Namgay Doola had *scrambled* on the jam and was *clawing* out the butt of a log with a rude sort of a boat-hook. It *slid* forward slowly, as an alligator moves, and three or four others followed it. The green water *spouted* through the gaps. Then the villagers *howled* and *shouted* and *leaped* among the logs, *pulling* and *pushing* the obstinate timber, and the red head of Namgay Doola was chief among them all. The logs *swayed* and *chafed* and *groaned* as fresh consignments from up-stream *battered* the now weakening dam. It gave way at last in a *smother* of foam, *racing* butts, *bobbing* black heads, and a confusion indescribable, and the river *tossed* everything before it. I saw the red head go down with the rest of the jam and disappear between the *grinding* tree trunks. It rose close to the bank and, *blowing* like a grampus, Namgay Doola wiped the water out of his eyes and made obeisance to the king."

1

Study the following sentences. Note particularly how the verbs (participles included) help the reader to see and hear. Let your imagination dwell upon the words italicized.

1. The maiden *stole* in with averted eyes and *tiptoed* to the window.

2. Motor-cars *streaked* through Belgian streets, *dodging* traffic.

3. The birds were *hopping* and *twittering* among the bushes, and the eagle was *wheeling* aloft and *breasting* the pure mountain breeze.

4. I think I can see now the procession of them between the heights of Dix and Nipple Top: the elk and the moose *shambling* along, *cropping* the twigs; the heavy bear *lounging* by with his *exploring* nose; the frightened deer *trembling* at every twig that *snapped* beneath his little hoofs, intent on the lily-pads

of the pond; the raccoon and the hedge-hog, *sliding* along; and the velvet-footed panther, insouciant and conscienceless, *scenting* the path with a curious glow in his eye, or *crouching* in an overhanging tree ready to *drop* into the procession at the right moment.

5. The river is *strewn* with boulders, big and little, through which the amber water *rushes* with an unceasing thunderous roar, now *plunging* down in white falls, then *swirling* round in dark pools.

6. I confess these stories, for a time, put an end to all my fine fancies. The storm increased with the night. The sea was *lashed* into tremendous confusion. There was a fearful, sullen sound of *rushing* waves and broken surges. Deep called unto deep. At times the black volume of clouds overhead seemed *rent* asunder by flashes of lightning which *quivered* along the foaming billows, and made succeeding darkness doubly terrible. The thunders *bellowed* over the wild waste of waters, and were *echoed* and *prolonged* by the mountain waves. As I saw the ship *staggering* and *plunging* among these *roaring* caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. Her yards would *dip* into the water; her bow was almost *buried* beneath the waves. Sometimes an *impending* surge appeared ready to *overwhelm* her, and nothing but a dexterous movement of the helm preserved her from the shock.

7. Then, one day, a man came out from the shore, *swimming* through the blue water with great splashes. He was a most charming man, who *spluttered* and *dove* and *twisted*, and *lay* on his back and *kicked* his legs in excess of content and delight.

8. His niece picked up the handkerchief and, *humming* to herself, walked back across the fields.

2

Study the adverbs and adjectives (participles included) in the sentences below, noting how they aid the imagination in seeing and hearing.

1. A meadow with *deep, moist, black* loam or mold, with very little sand, seems to be most attractive to the snipe.

2. Outside his prison lay a stretch of *blinding blue* water which ended in a line of breakers and a *yellow* coast with *ragged* palms.

3. Instead of the *twisted hillside* oaks, *tall* cypress trees, *straight, big-trunked* and *prosperous*, rose from the *damp, fat* soil.

4. The family always came to church "en prince." They were rolled *majestically* along in a carriage *emblazoned* with arms. The crest glittered in *silver* radiance from every part of the harness where a crest could possibly be placed. A *fat* coachman, in a *three-cornered* hat, *richly laced*, and a *flaxen* wig *curling close* round his *rosy* face, was seated on the box, with a *sleek Danish* dog beside him. Two footmen, in *gorgeous* liveries, with *huge* bouquets and *gold-headed* canes, lolled behind. The carriage rose and sank on its *long* springs with a peculiar stateliness of motion. The very horses champed their bits, arched their necks, and glanced their eyes *more proudly* than *common* horses, either because they had caught a little of the family feeling, or were reined up more *tightly* than ordinary.

5. It [a baby owl] is a *little round* ball of *gray* fluff, with the *quaintest, wisest, solemn* face.

6. He saw at a distance the *lordly* Hudson, far, far below him, moving on its *silent* but *majestic* course, with the reflection of a *purple* cloud, or the sail of a *lagging* bark, here and there *sleeping* on the *glassy* bosom, and at last losing itself in the *blue* highlands.

7. On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a *short, square-built old* fellow, with *thick bushy* hair and a *grizzled* beard. His dress was of the *antique Dutch* fashion — a *cloth* jerkin *strapped* round his waist — several pairs of breeches, the outer one of *ample* volume, *decorated* with rows of buttons down the sides, and bunches at the knees.

8. He wears a *broad-brimmed, low-crowned* hat; a *huge* roll of *colored* handkerchief about his neck, *knowingly knotted* and *tucked* in at the bosom; and has in summer time a *large* bouquet

of flowers in his buttonhole, the present, most probably, of some *enamored country* lass.

9. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops round the anvil suspend their *ringing* hammers and suffer the iron to grow cold; and the *sooty* specter in *brown paper* cap, *laboring* at the bellows, leans on the handle for a moment, and permits the *asthmatic* engine to heave a *long-drawn* sigh, while he glares through the *murky* smoke and *sulphurous* gleams of the smithy.

10. He follow'd through a *lowly archéd* way,
Brushing the cobwebs with his *lofty* plume;
. . . . . .
He found him in a *little moonlight* room,
Pale, latticed, chill, and *silent* as a tomb.

3

Pick out the well-chosen words. Try substituting other expressions for these words. Try omitting some of them altogether.

1. The transport drove through the empty seas with a heavy, clumsy upheaval, rolling like a buoy.

2. The night had closed in rain, and rolling clouds blotted out the lights of the villages in the valley.

3. It [the island] is separated from the mainland by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh-hen.

4. The hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney.

5. No signs of life occurred near him but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog, from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

6. As we passed through the neighboring village with cracking of whip and jingling of bells, heads popped up at the windows

to stare, and the only living thing in the silent, sunny street was a melancholy fowl with ruffled feathers, which looked at us reproachfully as we dashed with so much energy over the crackling snow.

7. All the afternoon Minora has moped.

8. The teal flies with terrific speed. In the fall the flocks frequent the wild rice marshes along the borders of rivers. When coming in to alight, they seem very suspicious. They sweep up and down the river, not far above the water, as if reconnoitering, sometimes quacking as if in alarm, turning swiftly in concert, rolling from side to side, first showing the blue of their wings and then their backs.

9. A peep through one of the shops reveals a square court within, hung with many lines of wet clothes, its sides hugged by rotten staircases that seem vainly trying to clamber out of the rubbish.

10. The garden, with its muddy walks, and the chill, dripping foliage of its summer-house, was an image to be shuddered at. Nothing flourished in the cold, moist, pitiless atmosphere, drifting with the brackish scud of sea-breezes, except the moss along the joints of the shingle-roof, and the great bunch of weeds that had lately been suffering from drought, in the angle between the two front gables.

11. As she trode along the foot-worn passages, and opened one crazy door after another, and ascended the creaking staircase, she gazed wistfully and fearfully around.

12. The moment Wolf entered the house his crest fell, his tail drooped to the ground or curled between his legs; he sneaked about with a gallows look, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle, he would fly to the door with yelping precipitation.

13. Out of a giant tulip tree
A great gay blossom falls on me;
Old gold and fire its petals are;
It flashes like a falling star.
A big blue heron flying by
Looks at me with a greedy eye.

A bumblebee with mail all rust,
His thighs puffed out with anther dust,
Clasps a shrinking bloom about
And draws her amber sweetness out. — THOMSON

4

Perform as many of the following tasks as the instructor may assign.

1. Make a list of verbs, such as *walks*, *limps*, *totters*, which might be used in describing the progress of a person. Having completed the list, invent sentences in which your words are appropriately used; for example, *He strolled down the lane.* You will find this task very simple if you first imagine a number of different people — an old man, a little girl, a soldier, a tramp, a lady of fashion, etc.

2. Make a similar list of words, such as *slinks*, *bounds*, *gallops*, used in describing the progress of animals. Invent sentences containing the words appropriately used; for example, *The cat crept toward the sparrow.*

3. Think of words, such as *flows*, *winds*, *brawls*, which might be used in describing the progress of a brook, a river, a rivulet, etc. Invent sentences in which the words are used appropriately; for example, *Down through a shaded glen brawls a brook.*

4. In a similar way invent sentences containing such words as *sighed* and *roared*, which might be used in describing the wind.

COURSE X

COMPOSITION

The Paragraph

Planning compositions by paragraphs
Developing paragraphs from topical sentences

DRILL

Spelling

Difficult yet common words

Sentence Revision

Making participial reference unmistakable
Bringing about uniformity in person, number, tense, etc.
Unifying terms in parallel construction

Choice of Words

Synonyms

THE PARAGRAPH

Let us imagine that we are examining a composition entitled *Our School.* It contains, we find, twenty-four sentences, varying in length yet all alike in that each tells something about the school. Examining more closely, we observe that the sentences are in groups. First comes a group of four. Their part is to tell of the school building. Like magicians they cause the structure to rise before us. We see its location, its size and general appearance, the arrangement of its rooms. A second company of five — we may think of them as portrait painters — have little to do with the building; their task is to make us see the pupils and teachers. Then follows a third group, the members of which are neither magic builders nor portrait painters but scholarly workers, who explain the course of study and how recitations are conducted. Gayer than these, yet tending strictly to their task, are six sentences which tell of various school clubs and of the athletic association. Finally we note a group of grave, dignified sentences, only three, endeavoring to make us feel the importance of the school — its great work in offering equal advantages to all, and training boys and girls to become wholesome, serviceable men and women.

Examine any carefully planned composition and you will find the sentences thus grouped, each group distinct in that all the sentences comprising it contribute toward some one purpose on the part of the writer. A group of sentences thus brought together to accomplish some one thing is called a **paragraph.** It may contain many words, three or

four hundred being an extreme number, or it may contain but few. It may stand alone, as it is often found in news items or editorials, or it may form part of a longer composition. Sometimes, though rarely, it contains but one sentence. The paragraph symbol is ¶, but this is seldom used except by proofreaders. The common way of indicating the beginning of a paragraph is by means of indention. That is, the first line begins a little to the right of the margin of the printed page. In the composition that we have been imagining, there would be five indentions, one for each group of sentences.

EXERCISE 1

Planning by paragraphs — that is, determining how many paragraphs will be required for a composition on a given subject and what each paragraph should accomplish — is excellent training in clear thinking. Here, for example, is a statement of the plan followed in the composition we have been considering:

If I were writing a short composition to be entitled Our School, I should plan to use five paragraphs. I should have the first tell about the school building, the second about the teachers and pupils, the third about the course of studies, the fourth about the various clubs and the athletic association. In the fifth I should try to impress the fact that the school is accomplishing a great work.

Here are two more such plans, prepared by pupils. Which is the better? Is each so clear that you could use it if you were writing a composition? Can you find instances where, if the plan were followed, the paragraphs would be exceedingly long? Do you note any slips in English, sentences which need careful revision?

The Building of Roads

If I were writing an exercise on The Building of Roads, I should use four paragraphs. In the first I should describe some of the

different conditions encountered by road builders, pointing out the general difficulties to be overcome. In the next paragraph I should consider the materials required for good roads and how they are built up. I should go into this subject in detail, describing each and every individual step, giving methods and reasons, constituting in all quite a lengthy paragraph. At this point I should devote a paragraph to the description of various implements and machines employed in building roads. Lastly, I think it would be well to add a paragraph dealing with the different concerns engaged in road building, perhaps giving also the location of several roads as good examples of each concern's work. A cross section diagram of a road-bed should accompany the sketch.

The Fire

If I were to write a short composition entitled The Fire, I should plan to use but four paragraphs. I should call the first paragraph The Alarm. In it I should tell how the fire bell rang out on the midnight stillness, how that horrible "squealer" and the clattering engines went hurrying past, and how the people rushed from their houses and started after the engines. The second paragraph I should name The Rescue, and in it tell how the firemen scaled the high ladders and dropped half-fainting men and women down into an outstretched net; how they rushed from room to room through the dense smoke in search of lives. The third paragraph I should entitle The Fight, and in it tell how the firemen worked hard all night pouring on water, chopping away portions of the building, and rushing here and there trying to get ahead of the devouring blaze. The fourth paragraph I should call The Ruins, and in it describe the looks of the building as it stood up against the morning sky, and how the firemen and the streets looked when the fire was out.

EXERCISE 2

Make a brief statement of the probable number of paragraphs you would require if you were writing a short composition on a topic suggested by the list found below, and what you would try to make each paragraph accomplish.

My home. Athletics in our school. My summer vacation. Winter. Dogs. A busy Saturday. The town in which I live. The railroad station. My best friend. Electric signs. Submarines.

EXERCISE 3

Invent an appropriate title for each paragraph of How to Build a Camp Fire, *page* 118. *Try to make each title give a clear idea of the contents of the paragraph for which it stands.*

A carefully constructed paragraph not uncommonly begins with what is called a **topical sentence**, the purpose of which is to let the reader know at once what the remaining sentences are about. It is like the sign over the merchant's door, informing the passer-by what wares are for sale within. Or we may liken it to a promise. If you read on, it seems to say, I promise you such and such a treat. Sometimes it prescribes the boundaries beyond which the paragraph will not extend. Then it may be likened to the railway ticket which names the stations between which the passenger is entitled to travel. Sometimes it contains in brief form the central idea of the entire paragraph. But its nature can best be understood through studying a few examples.

Last Saturday I spent an enjoyable day in the woods.

Such a sentence standing first in a paragraph leads us to expect that the rest of the paragraph will furnish particulars telling what made the day enjoyable. The topical sentence makes a general statement; the others furnish details.

When he was dressed in his masquerading costume, his appearance was ludicrous.

Descriptive details are here called for. The adjective *ludicrous* leads us to expect them.

Through industry many a poor boy has risen to fame.

One way of building a paragraph beginning with such a topical sentence would be by the addition of sentences telling of some poor boy who gained fame through his industry. Lincoln's life story might be briefly told, or the life of some other man used as an example or illustration.

I was completely discouraged.

The rest of the sentences in the paragraph, we conclude at once, will tell what caused the discouragement.

By chance a spark flew into the box where the fireworks were stored.

Here is a topic sentence containing a cause — a spark coming in contact with inflammable material. Naturally the remaining sentences will tell the effect — what happened because of this unfortunate circumstance.

I believe the soldier is innocent.

Such a topical sentence naturally calls for proof to support the belief.

I will now explain how the trick was performed.

This is merely a promise. We know that the sentences which follow will do what the first sentence promises.

EXERCISE 4

Imagine fifteen paragraphs, each growing out of one of the following topical sentences. What is each paragraph about?

1. The castle was in a tumult of preparation to give him a suitable welcome. 2. The mystery was soon cleared up. 3. English travelers are the best and the worst in the world. 4. On entering the amphitheater, he was still more surprised at the singularity of the stranger's appearance. 5. After turning from the main road up a narrow lane, so thickly shaded with forest trees as to give it a complete air of seclusion, we came in

sight of the cottage. 6. These observations call to mind a little domestic story. 7. Nothing can be more imposing than the magnificenee of English park scenery. 8. Supper was announced shortly after our arrival. 9. The dance, like most dances after supper, was a merry one. 10. I leaned against a post upon the dock and looked around. 11. Let us be charitable toward the rich. 12. My wretchedly poor memory has played me many a trick. 13. A bird in the hand is worth two in the bush. 14. Let us compare the two. 15. At last we were off!

EXERCISE 5

Select one of the sentences found below and develop from it a long paragraph by adding particulars or details.

1. *Last Saturday was for me an unusually busy day.* (*Busy* is the key word; the one thing required is that you show how busy you were. Through incident after incident, real or imaginary, try hard to show that you were busy, busy, busy — ever so busy. Throw in phrases here and there to help the reader to keep track of the time.)

2. *Then a number of things happened in quick succession.* (Do not stop to explain what led up to the happenings; take it for granted that the reader knows the circumstances. Simply tell of real or imaginary happenings, ever bearing in mind that you must impress upon the reader that the events came in *quick* succession.)

3. *For the next two hours we were busy children.* (Confine your efforts strictly to the task which the topic sentence imposes, a statement of what the children did. Yet the paragraph should do more than furnish a mere list; it should make the reader see what was done. To make the reader see distinctly, many details — picture-giving details — will be necessary.)

4. *The last half of the ninth inning, with the score a tie, was most exciting.* (Remember that you have but a single paragraph in which to tell the story. Remember, too, that to justify the expression *most exciting* you must in some way make the reader feel the emotions felt by players and spectators, make him realize the ways in which excitement was shown.)

EXERCISE 6

Select one of the sentences given below and develop from it a long paragraph by adding descriptive details.

1. *The room was prettily decorated.* (It may be any room that you please, decorated for any gala occasion that you please. The one thing to bear in mind is that the sole purpose of the paragraph is to picture the room in such a way as to show that it was *prettily decorated.* Work out a sequence plan before beginning to write. How would it do to start with a general description giving the impression that the room might make at a first glance, then proceed to details, then return to a general description recording the final impression — the effect of the whole?)

2. *Evidently this room was a boy's workshop.* (*Evidently,* the topic sentence says; hence the rest of the paragraph must contain the evidence. Be orderly in your description; make sure that the reader sees each object described and where it is located. Do not forget that it is a boy's workshop, not a man's.)

3. *He was a sight to behold.* (Notice that it is unnecessary to tell who *he* is or what has happened to him. Merely a portrait is called for, complete through many carefully chosen details, each detail justifying the words *sight to behold.* Yet it would be possible to make the portrait such that the reader may easily infer that the person is a tramp, a football player, a chauffeur, or a small boy fresh from a fall into a ditch.)

4. *He had been a naughty dog and his appearance and actions showed that he knew it.* (Do not tell what he had done; confine yourself closely to *appearance and actions.*)

EXERCISE 7

Here is a paragraph in which the topical sentence introduces picture-giving details of action. Read it, then develop a similar paragraph from one of the italicized sentences found below. Pay close attention to unity.

Crawling Under

Johnny decided to crawl under. He carefully drew off his coat and threw it on the grass. Slowly bending, he dropped stiffly on one knee, allowing his other foot to remain on the ground. While thus endeavoring to balance himself in this awkward position, he stopped to roll up his sleeves, but fell over on one side, striking his head on a projecting board. He rose hastily, brushed himself off, finished the task of rolling up his sleeves, and finally knelt on both knees at once. When he had placed his two hands firmly on the ground, he began to move forward with extreme caution and stealth, all the while looking swiftly about as if to make sure he was not being watched. Evidently satisfied, he next ran his head through the narrow opening and crawling forward attempted to draw the rest of his body through the hole. Alas he was stuck! His shoulders, refusing to move, remained tightly wedged between the ground and the upper board. Johnnie wriggled and twisted for several seconds but failed to produce any effect whatever. At last, very much heated and thoroughly frightened lest he should be forced to remain in so uncomfortable a position, he gave one final jerk and found himself sprawling on damp earth under a rather low veranda.

1. *Crack! went the pistol and they were off.* (Let the contest be what you will, but try to make the reader see the contestants and feel the intensity of the struggle.)

2. *To pass through that room without arousing the sleeping household was seemingly impossible, but it was his only chance and he resolved to try.* (Imagine the circumstances, but do not give them. Confine yourself to the catlike actions of the — was it a thief?)

3. *What pains he took.* (Let the person concerned be doing what you please, but justify, by a series of picture details, the word *pains*.)

4. *Johnny decided to climb over.* (Let him climb over what you please, but watch him as a cat watches a bird, that no movement of his little body escape you.)

5. *The whistle blew announcing that the great game was over; then followed pandemonium.* (This is a difficult task, for doubtless, as you will imagine the scene, much will happen all at once. Do your best, through imagination using eyes and ears.)

6. *At that important moment a spark flew into the box where Tommy had stored his fireworks.*

EXERCISE 8

Develop a descriptive paragraph from one of the following sentences:

1. It was a scene long to be remembered. 2. The room had such a cozy appearance. 3. Down the street came the postman. 4. One costume in particular caught my eye. 5. It was a cheerless room. 6. The harbor was alive. 7. What a busy place is the railroad station. 8. Have you ever watched dawn brighten into day? 9. A glance was enough to show that the room was occupied by a boy. 10. What is more pathetic than a deserted farmhouse. 11. Poor old Fido!

Before attempting this exercise, it may be well to read the following paragraph, written by a high school Junior.

Bliss

He had been told to keep himself tidy, but by the time the guests had arrived you should have seen him. His hair was mussed and snarled as if he had just been asleep. Around his mouth was a wide circle of dark red jam. His eyes were red and dirty, for evidently he had rubbed them with his far from clean hands. His little white blouse was a sight. Up and down the front of it were smears of jam mixed with sand from the back yard. Across his bloomers were dirty finger marks where he had carefully wiped his sticky hands. His belt was gone, and his tie was hanging from his shoulder. His little blue socks were wrinkled down around his ankles. On one foot there was what had once been a white, but now was a gray, buckskin slipper. In his hand he held

what there was left of the other. It looked as if the fat little brindle puppy, which he held in his other arm, had had a great deal of pleasure out of it. The little fellow stood on one foot, digging his slipperless toe into the thick velvet rug in his mother's parlor before the newly arrived guests, the remains of his little shoe clasped in his hand behind him, the wriggling puppy hugged tight in his arm, and a broad smile on his dirty little face.

EXERCISE 9

Develop from one of the following sentences a paragraph that shall form a climax.

1. *All that could be seen at first was a thin wreath of smoke.* (Beginning with the wreath of smoke, kindle, gradually yet swiftly, a conflagration. Do not let explanation intrude; merely give picture after picture till destructive flames are roaring. Skill will be required not alone in selecting descriptive adjectives and verbs but in supplying unobtrusive time and place guides.)

2. *How gradually the town wakes up.* (Begin with the first sounds of early morning and follow the waking up process till the streets are thronged and the roar of industry is at its height. The success of the paragraph will depend in part on your ability to make the reader see and hear, in part on your ability to work up gradually, yet with increasing rapidity, to a strong climax.)

3. *Suddenly the stillness was broken by a titter — a very little one, far back in the room, but contagious.* (Tell, without explaining the cause of the merriment, how the titter developed a roomful of unchecked laughter.)

4. *Hark!* (Describe the oncoming of a band of music, from the first faint sound.)

5. *Little Tommy's mouth began to show signs of puckering.* (Pass from pucker to roar, with its usual accompaniment of tears.)

6. *The storm came on gradually.*

EXERCISE 10

In a single carefully planned paragraph, describe as accurately as you can the picture found facing page 181. *Begin with a topical sentence.*

EXERCISE 11

A paragraph may be perfect, yet be feeble through lack of intensity. Frequently it takes blow upon blow to make an impression. In developing a paragraph from one of the following sentences, concentrate all your energy upon forcing the reader to experience the sensations you wish him to experience.

1. *How it did pour!* (Make the reader hear the rain, see it, feel it. Drench him!)

2. *Of all the things I dislike to do, the worst is cleaning out the cellar.* (For *cleaning out the cellar* you may substitute *writing a composition, making a polite call,* or what you please. The one thing essential is that you make the reader, through sympathetic imagination, experience the disagreeable sensations that you have experienced.)

3. *Such a dinner!* (Describe the dinner in such a way as to tantalize the reader.)

4. *I was thoroughly frightened.* (Give your sensations in such a way as to justify the word *thoroughly.*)

5. *You should have seen me as I appeared when they fished me out of that pool.* (Make the picture vivid.)

6. *The box in which my new spring hat had just come from the milliner's lay open on the floor, while in a corner of the room the puppy was worrying some shapeless object.* (Describe the object.)

EXERCISE 12

Here are two compositions in which contrast is used. In the first the contrast is between two pictures taken from

Coleridge's *Ancient Mariner*, a story which you may have read. In the second it is between two moods. Which is the better composition?

1. Two Pictures

I

It is just before sunrise. A large ship is sailing slowly out of a harbor in Scotland. The villagers at the dock give a faint cheer in farewell, which is answered by the lusty voices of the crew of two hundred men. It is a pretty sight, the bright new sails of the stately ship reflected in the clear water of the bay, the little church perched on the hill, the lighthouse on the bar, and, beyond, the eastern sky growing brighter and brighter as the sun is about to peep above the horizon. The ship glides along smoothly, the bow making a mellow gurgling sound as it cuts the water. Soon the ship rounds the point and passes the lighthouse. Now the sun rises and shines brightly across the ocean. At the same time the ship catches the full force of the wind, the sails fill, and she leaps forward on her long voyage.

II

It is high noon at the equator in the Pacific ocean. The sky is copper colored, and the air is oppressively hot and heavy, as there is not a breath of wind. The red sun stands right up above the mast of the ship, and appears to be no bigger than the moon. The long, even roll of the mighty ocean lifts and lowers the ship gently and gradually, and causes the thin, weather-beaten sails to sway back and forth with a slow, lifeless motion. The dead silence of the sea is broken only by the subdued voices of the crew, which but serve to make the awful stillness more pronounced.

2. Before and After

April 9. — Oh, I am so tired today. I came down to breakfast, and afterwards I must have walked quite half a mile. I suppose

I ought to take an egg, but somehow I don't want one. No, I do not know where your hat is, George. Find it yourself. By the bye, George, get me that book I was reading. I don't know where it is. Oh, you have plenty of time, for it is only ten minutes past one. After all, what does it matter if you are a little late to school? Everybody seems to be going to school. I wish I were. I wish I could even go to the grammar school; anything would be better than doing nothing. The doctor is horrid not to let me go. If I ever do go, I shall be older than every one else. No, I do not want an egg-nog; a raw egg goes down more easily. Well, I might as well try to finish this book.

November 9. — Mother, have you seen my gloves? They are not with my coat and hat. Oh, yes, here they are in my muff. Now I can't find my hat-pins. Never mind; I have not time to look for them. Is breakfast never to be ready? I am sure I shall be late if it is not ready. Need I eat an egg? There is not time to eat an egg and porridge too. Very well, I will. I am afraid I shall not know my French. I only read it over. Is "J'ai tombé" correct, or is "Je suis tombé"? Oh, yes, of course; I remember now. I can't eat any more, truly. Now where are my books? Bother! I forgot to sharpen those pencils. I shall have to do it at school. By the bye, which should one say, "will I" or "shall I"? I am sure that clock is slow. It must be more than five minutes past eight. Won't it be fun today, for I have five recitations instead of three! I hope I shan't be late. Good-bye. Good-bye.

Write a composition of two paragraphs to which you can give the title A Contrast. *Make the contrast sharp by giving many picture-bringing details. Here are suggestions:*

1. A meal in the woods and a dinner at home. 2. Two back yards not a bit alike. 3. A city street at 6 A.M. and at 6 P.M. 4. A book fresh from the library and the same book many years after. 5. The oak tree and the violet. 6. The ball field during and after a great game. 7. A clerk whom I like to trade with and one whom I avoid. 8. Before and after the fire. 9. Before and after the battle. 10. My party gown

before and after being caught in a summer shower. 11. How I thought it would look and taste, and how it actually did. 12. Company manners and the other sort. 13. Before and after the storm. 14. Noon, midnight.

DRILL EXERCISES

SPELLING

1

Here is a list of common words that are, for one reason or another, hard to spell. If you can spell every one correctly, you have just cause for feeling proud.

queer	eighth	muscle	height
mystery	retail	therefore	breadth
business	marriage	crystal	persevcre
carriage	scheme	convenient	career
twelfth	cylinder	secrecy	cashier
hindrance	courteous	fiery	label
intelligence	shrivel	parliament	mucilage
sulphur	remembrance	miscellaneous	paralyze

2

Here are thirty-two hard yet common words. Try your strength. Can you spell all of them correctly?

hygiene	clothier	crescent	discreet
pneumonia	tassel	sovereign	kerosene
enthusiasm	fascinate	discipline	scythe
abscess	assassin	Grecian	unanimous
synonym	inaugurate	mischievous	pioneer
ascertain	precipice	liquor	lien
hypocrite	hypocrisy	acknowledge	accumulate
develops	development	analyze	analysis

SENTENCE REVISION

1

In the sentence *Winding in and out between beautiful banks, many an exclamation fell from our lips,* the participle *winding* seems to modify *exclamation.* The sentence might better read, *As we wound in and out between beautiful banks, many an exclamation fell from our lips.* In the sentence *Tins should be washed in hot, soapy water, taking especial care of seams and corners,* what does the phrase *taking especial care of seams and corners* modify? It cannot modify *tins,* nor *water.* It must go with some word not expressed, a subject which the writer has in mind and to which he has shifted unintentionally. Here is a better way of expressing the same thing: *Tins should be washed in hot, soapy water, especial care being taken of seams and corners.*

Remodel the following sentences, paying particular attention to the participial phrases.

1. Clinging to the organ-grinder's arm, I saw a monkey. 2. Determined to go, we could not persuade him to remain. 3. Hiding in the dark corner of the woodshed, they could not find us. 4. Getting up early in the morning, the first thing noticeable is the freshness of the air. 5. Up to last Saturday the team's record was clear, having scored eight consecutive victories. 6. The town is eight miles from any railway; located in the heart of the Berkshire hills, the scenery is unsurpassed. 7. After trying to get away from me several times, I finally got the cattle home. 8. Being nearly exhausted, we who were comparatively fresh carried him to our camp, using an improvised stretcher. 9. The behavior of the boys can hardly be excused, refusing to help the old man when he cried out to them. 10. The solution of the problem is not difficult, being nothing more than an example in simple addition. 11. A bed can be made without difficulty, using hemlock boughs and spreading them evenly over the ground.

2

Rewrite the following sentences in such a way as to bring about uniformity in person, number, and gender.

1. He saw the trout as *it* lay near the bottom of the stream, and soon had *him* in his basket. 2. In some places the hills seem to close in on the winding stream, and *one* almost wonders which way to paddle; but soon *you* round some bend and the broad expanse of the river is again seen. 3. The yacht gave *its* owner a feeling of intense pride as *she* crept ahead of her competitors. 4. When *a boy* is going to a ball game, *he* will use every means to be there on time; so why is it that *they* do not take the same pains not to be late to school? 5. After dinner *each* was conducted to *their* room. 6. The mob *meets* Cinna the poet and, merely because he bears the name of one of the conspirators, *put* him to death. 7. *Each* play is recorded on the bulletin board precisely as *they* are made on the football field. 8. Football gives *one* an opportunity of making a man of himself, and of learning not to be afraid because a fellow is bigger than *you* are. 9. Boys *that* are physically strong and *who* are willing to work are sure of employment. 10. She foolishly believes that if *one* doesn't wear a precious stone appropriate to the month of *your* birth, *they* will have bad luck.

3

Revise these sentences, bringing about uniformity in voice, mood, and tense.

1. As they *entered* the building, Mary *says* laughingly to Edith, "Well, sister, I presume you have forgotten your tickets as usual." 2. After this the mixture *is stirred* constantly until it becomes smooth; then *cook* it a few minutes and *serve* on dry toast or crackers. 3. No sooner *had* the baggage *been taken* from the launch and the tables *were set* than a terrible rumbling was heard. 4. The colonists *were* descendants of the English and *have* English conceptions of liberty. 5. If this plan *is adopted*, it *would result* in a great deal of con-

fusion. 6. If final *y* is preceded by a consonant, *change* the *y* to *i* before a suffix beginning with *i;* otherwise it *does not change.* 7. He *was* unable to remain longer at the table, for his conscience *rebukes* him. 8. No sooner *had* we *reached* the house and *began* to feel at home than the order came to pack for another long journey. 9. When hunting is allowed, it *is* dangerous for a farmer to enter his own woods during the open season for fear he *might be* shot by a hunter who *thought* he *saw* a deer.

4

Rewrite the following sentences, unifying the terms that are in parallel construction.

1. These garments are popular for three reasons: first, they are exceedingly becoming; second, their light weight; third, for their warmth. 2. In speaking of Round Pond he begins by telling where it is; second, we are told how to reach it; third, he names the families that make up the summer colony; fourth, the good times at Round Pond; fifth, certain unpleasant features are mentioned. 3. We do cleaning, pressing, dyeing, repairing, also men's suits made to order. 4. I don't suppose I shall ever be nominated for presidency, governor, or even mayor. 5. His good traits are determination, faithfulness, generous, and honesty. 6. Some have not yet decided whether they will go to college or to stay at home. 7. Some went in carriages, others on bicycles, and still others who went by train. 8. On close examination you will find the negative losing its fogginess and become clear.

CHOICE OF WORDS

1

Which of the terms in parenthesis do you approve?

1. He always (stays, puts up, stops) at the Murray Hill hotel. 2. I am sorry to disappoint you, but I have (a date,

an appointment, an engagement) with a (party, man, person) at five o'clock. 3. I wish you would (take, bring) this little (package, parcel, bundle) to your mother when you go home. 4. When Tom knocked out a three-bagger, the (audience, crowd, spectators) went wild. 5. That (learned, taught) him not to play with matches. 6. (Leave, let) go, Bill! 7. I (reckon, calculate, think) we shall arrive by eight. 8. He's (awfully, extremely, unusually, exceedingly) clever. 9. Arthur is the (smartest, brightest, cleverest) of all the (pupils, students, scholars) in our school. 10. At first the (audience, spectators) seemed restless, but the play improved and soon there was breathless attention.

2

Form a group of synonyms about each of the following words, and try to show what shade of meaning each word contains. This exercise and the next two are appropriate for class competition.

look	call	hit	eat
like	annoy	take	get
strike	help	coax	speak

3

Form a group of synonyms about each of the following words:

happy	little	stingy	brave
lazy	poor	timid	cold
sad	faithful	big	pretty

4

Building *is a general word. It might be applied to at least a score of different kinds of structures. We think at once of such terms as* house, cottage, tenement, shanty. *How many other terms can you think of, no two bringing to mind the same kind of building?*

Form groups about the following terms:

boy	laborer	street	stream
job	entertainment	lie	work

5

Study the following groups, dwelling upon each word till you see precisely what it means. If you find yourself in doubt, consult a dictionary.

1. Fine, dainty, tidy, trim, exquisite
2. Ignorant, uneducated, misinformed, illiterate
3. Clever, bright, gifted, capable, shrewd, cunning
4. Nice, splendid, delightful, elegant
5. Sweet, affectionate, kind, gentle, amiable
6. Fierce, wild, furious, ferocious
7. Silly, foolish, ridiculous, absurd, stupid
8. Polite, courteous, well-bred, tactful, gentlemanly
9. Awful, dreadful, terrible, frightful

6

Bring to class five sentences, prose or poetry, found where you will, containing words that you think are well chosen, either because they bring to mind a picture, or because they express a meaning very definitely.

7

Run through the best composition you have written thus far and try to find places where, by inserting an adjective or an adverb, or by substituting a picture-bringing word for one that brings no picture, you might improve the composition.

8

Exchange compositions with a classmate. Try to find words or phrases that are inexact. That is, find places where the meaning is not clear, or not quite what the writer intended to convey.

PART TWO

GRAMMAR

WITH ATTENTION DIRECTED TO COMMON ERRORS

I

THE EIGHT PARTS OF SPEECH

The dictionary considers words one at a time, telling what each means, how it is pronounced, and how it is spelled. It is the first of the great law books of language, for it states definitely how we must treat words if we wish to be classed with language-respecting people. But words are feeble things until they are arranged in groups and set to work. In this respect they resemble the parts of a machine, for example an aeroplane, which must be put together with care, each part fitted in its place, before the machine becomes serviceable. Grammar tells how these groups are formed and what changes words undergo when they are brought together for various kinds of group service. It may be called the second great law book. Language-respecting people obey its rules.

The simplest word-group making complete sense is the sentence, with its two necessary parts, subject and predicate. There are but four kinds and they are easily recognized. A sentence which makes a statement is called **declarative.** A sentence which asks a question is called **interrogative.** A sentence which expresses a command or an entreaty is called **imperative.** A sentence expressing emotion in the form of exclamation is called **exclamatory.** Here are examples:

DECLARATIVE: The tide has turned.
INTERROGATIVE: Has the tide turned?
IMPERATIVE: Haul up the sail.
EXCLAMATORY: How swiftly we glide!

There are eight kinds of words: **nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections.** They are called the eight **parts of speech.** What a word does determines what it should be called.

A word that names something is a **noun.** *Chicago, grapes, canoeing, patience,* and *John* are nouns because each of these words names something that we may wish to talk about. Of all the parts of speech nouns are the most important, in number as well as in service. We might possibly get along without the other seven, but names for things are a necessity.

A word used as a substitute for a noun is a **pronoun.** Note these two sentences:

John gave the knife to Henry.
He gave it to him.

There are three nouns in the first: *John, knife,* and *Henry.* In the second, the pronouns *He, it,* and *him* take the place of the three nouns. There are not many pronouns, but they are a great convenience. How awkward it would be if instead of "I am very thirsty. May I have a drink of water?" you were obliged to say, "Tom Jones is very thirsty. May Tom Jones have a drink of water?"

Nouns and pronouns, indeed all words or word-groups used like nouns, are called **substantives.** It is a convenient term to employ when talking about sentences.

The **verb** is not easily defined. It is the predicate word without which there can be no sentence. Usually it declares or asserts something about the subject. In the sentence *Birds fly,* the word *fly,* since it makes an assertion concerning the subject *Birds,* is a verb. Sometimes two or three words combine to make up a complete verb. In the sentence *It might have been he,* the words *might, have,* and *been,* each really a verb in itself, make up the complete verb *might have been.* The predicate may contain other parts of

speech too, but a verb it must contain. Since without it no sentence can be made, the verb is almost as important as the noun.

A word used to modify or limit the meaning of a substantive is an **adjective.** In the sentence *Six crows were seen,* the adjective *Six* limits the noun *crows.* In the sentence *Dark clouds gathered,* the adjective *Dark* modifies *clouds.* It describes *clouds,* keeps us from picturing clouds of some bright color.

A word used to modify or limit the meaning of a verb or an adjective is an **adverb.** In the sentence *The crows fly slowly,* the adverb *slowly* modifies the verb *fly.* In the sentence *The most difficult task was finished,* the adverb *most* modifies the adjective *difficult.* An adverb may also modify another adverb, as is seen in the sentence *Please speak more distinctly. More* and *distinctly* are both adverbs; the former modifies the latter.

Adjectives and adverbs, and all words or word-groups used like them, are called **modifiers.** They are very numerous and of great value. Without them none but the plainest of language work would be possible.

A word used to connect a substantive with some other word and show how the two are related is a **preposition.** In the sentence *A company of soldiers marched by,* the preposition *of* connects *soldiers* and *company.* In the sentence *They marched down the road,* the preposition *down* connects *road* and *marched.* That the preposition shows relationship is evident at once when the preposition is removed from the sentence. If, for example, we write *They marched road,* it is not clear whether they marched down the road, up the road, or to the road. Insert the preposition, and the relationship of *marched* and *road* is at once clear.

Word-groups like *of soldiers* and *down the road* are called **prepositional phrases.** A phrase differs from a sentence in that it has no subject and no predicate. Take a phrase

away from the sentence of which it is a part and it does not make complete sense. *Down the road* means little till we make it a part of a sentence.

A word used to join words, phrases, or clauses is a **conjunction.** Note the following sentences:

Bookkeeping and typewriting are commercial branches.
You may walk down the road or through the field.
I will go, but you must remain.

In the first sentence the conjunction *and* joins the two words *bookkeeping* and *typewriting.* In the second sentence the conjunction *or* joins the two phrases *down the road* and *through the field.* In the third sentence the conjunction *but* joins the two clauses *I will go* and *you must remain.* A **clause** is a group of words containing a subject and a predicate and forming part of a sentence. A clause differs from a phrase, it will be noted, in that the latter does not contain subject and predicate. Some clauses make complete sense when removed from the sentences of which they form a part; others do not.

Prepositions and conjunctions, and other parts of speech when used like them, are called **connectives.** Connectives are exceedingly useful in sentence building, as you may easily prove by trying to construct a sentence of some length without employing either conjunctions or prepositions.

A word used to express strong emotion — a cry or an exclamation — is an **interjection.** *Oh, alas,* and *hurrah* are familiar examples. Sometimes, but not always, the interjection is followed by an exclamation point.

The definitions given above are not in every instance complete, indeed perfect definitions would be difficult to frame and more difficult to understand; but they serve to point out in a general way the service performed by each part of speech. For convenient reference the definitions are here brought together.

Parts of Speech	Nouns:	words used as names
	Pronouns:	words used as substitutes for nouns
	Verbs:	words vital to the predicate
	Adjectives:	words used to modify substantives
	Adverbs:	words used to modify verbs, adjectives, and other adverbs
	Prepositions:	words used to connect substantives with other words and show how they are related
	Conjunctions:	words used to connect words, phrases, clauses
	Interjections:	cries and exclamations used to express strong emotions

By way of further illustration, here are sentences in which the eight parts of speech are seen at work, each performing its allotted task:

Noun: The *day* is done.
Pronoun: *They* are coming.
Verb: The birds *have flown.*
Adjective: A *soft* answer turneth away wrath.
Adverb: The sentinel walked *softly.*
Preposition: Two *of* the ships were lost.
Conjunction: Come *and* trip it as ye go.
Interjection: *Alas!* where have they gone?

Studying these sentences and the definitions which they illustrate, one cannot but see that the various parts of speech enjoy little independence. They must work together just as the individuals in a community must. Nouns are helpless without verbs, and verbs helpless without nouns. Pronouns, great time-savers that enable us to take short cuts, or push ahead without too often retracing steps, are meaningless when by themselves. Adjectives and adverbs must have something to cling to, other words to work for; and connectives, when by themselves, are like bridges without banks to join, or signboards where there are no crossways.

Interjections, of all the parts of speech, enjoy a degree of lonely independence; yet a page of interjections and nothing else would be meaningless. The *Oh! Alas!* or *Mercy!* means nothing until some complete sentence explains what has caused the emotion represented by the exclamation. And yet, though there is no such thing as complete independence among words, still each term in the language enjoys a kind of supremacy all its own. Each is a specialist doing some one thing better than it can be done by any other.

Interjections and prepositions do not change in form, nor can they be subdivided into classes or varieties according to the service they perform. Other parts of speech may be divided into classes, and with the exception of the conjunction may be "inflected" more or less. That is, they may be bent into this or that shape to express shades of meaning and to show the relationship of word to word, much as some machines may be adjusted to perform different kinds of work. For example, *boys* is an inflected form of *boy*. *Failed* is an inflected form of *fail*. Centuries ago, our language was much more highly inflected than it is today. But many inflections have dropped out of use, and others are gradually disappearing. Yet the shades of meaning and the relationships they once expressed still remain, and often the names of these are retained even though the inflected forms are gone.

EXERCISES

1

Study the following sentences till you are sure that you know what part of speech each italicized word is.

1. *Indianapolis* is the *capital* of *Indiana*. 2. *Red* berries attract the *hungry* birds. 3. *We* asked the *policeman* standing *on* the corner. 4. *Hurrah!* we've won. 5. Six *and* one make seven. 6. We *hope* you will come. 7. Bring Mary *with* you

if you come. 8. Come *early*. 9. *You take the high road and I will take the low road.* 10. *We looked on the table and under the table.*

2

Write on the blackboard eight sentences, underlining in each a different part of speech.

3

Standing before the class, explain what is meant by the eight parts of speech.

4

Spell, from dictation, the following words:

language	declarative	exclamatory	modifier
grammar	interrogative	preposition	connective
predicate	imperative	substantive	speech

II

THE SENTENCE

The first thing to bear in mind is that a group of words is not a sentence unless it makes complete sense. Note the following:

1. in the morning
2. making us laugh
3. which pleased us greatly
4. this being the shorter way

Although perfectly good English, not one of these groups is a sentence, for not one makes complete sense. In each case something is lacking. All are but parts of sentences, not complete ones. They cannot stand alone. Now note the following:

1. We continued our journey *in the morning.*
2. He told a funny story, *making us laugh.*
3. Sales were brisk, *which pleased us greatly.*
4. We returned through Durham, *this being the shorter way.*

Each of these is a sentence, for each makes complete sense. Each is entitled to the badges of a complete sentence: a capital letter at the beginning and a punctuation mark at the end.

The second thing to bear in mind is that every sentence has two parts, subject and predicate. The subject in a declarative sentence is represented by the word or words naming that concerning which an assertion is made. The predicate is represented by the word or words which make the assertion. That is all that a declarative sentence can do — name something, then make an assertion about it.

Since nouns are names, it follows that they are commonly employed as subjects, though there are substitutes for nouns. Since no assertion can be made without a verb, it follows that the predicate must contain a verb. Whatever else you forget, do not let slip the fact that the predicate must contain a verb.

Sentence-building receives attention in a later chapter. It will be well, however, to study a few simple building plans now. In the following sentences the subjects are printed in heavy-faced type.

1. **Dogs** appeared.
2. **Angry dogs** appeared.
3. **Dogs of many kinds** appeared.
4. **Dogs that had been wakened** appeared.
5. **Dogs and men** appeared.
6. **Angry dogs and savage men** appeared.

Dogs is the simple subject of each of the first four sentences; but in the second sentence this simple subject is enlarged by the addition of an adjective modifier, in the third by a phrase modifier, in the fourth by a clause modifier. The fifth sentence shows a compound subject containing two nouns joined by a conjunction, and the sixth a compound subject with modifiers. Thus it is readily seen that often it takes a number of words to name the subject, and that, by means of compounding simple subjects and adding modifiers, sentences of great length may be constructed. (See Exercise 1.)

In the following sentences the predicates are printed in heavy-faced type.

1. Birds **fly.**
2. Birds **fly swiftly.**
3. Birds **fly swiftly to their nests.**
4. Birds **fly swiftly to their nests when the storm breaks.**
5. Birds **fly to their nests and wait.**

In the second sentence the verb is modified by the adverb *swiftly;* in the third by *swiftly* and also by the phrase *to their nests;* in the fourth by the adverb *swiftly,* the phrase *to their nests,* and the clause *when the storm breaks.* In the fifth sentence there is a compound predicate, two verbs joined by a conjunction. One of the two verbs is modified by a phrase.

There are still other ways in which sentences may grow. The verb may be "complemented" — that is, filled out — by what is called a predicate noun or a predicate adjective. It may be "complemented" by a noun, pronoun, or group of words used like a noun, called the object of the verb. Here are examples:

1. It is John.
2. The rose is red.
3. Edgar found a ball.
4. Charles lost it.
5. I have forgotten where he found it.

John is a predicate noun, *red* a predicate adjective. *Ball* is a noun, the object of *found; it* is a pronoun, the object of *lost; where he found it* is a clause, the object of *have forgotten.* The terms predicate noun, predicate adjective, and object will be more clearly explained later on. Since the verb may be modified and complemented in so many ways, and since the modifiers and complements may also be modified, predicates of great length can readily be formed. Long subjects and equally long predicates do not necessarily make sentences that are hard to understand; for if the parts are properly put together, the plan of the whole is quickly discovered. (See Exercises 2 and 3.)

Simple, compound, and **complex** are convenient terms to employ in talking about sentences. A sentence is **simple** if it contains but one subject and one predicate. The subject may be compound; the predicate may be compound. The verb may be complemented in various ways. There may be modifiers in the form of single words or phrases, but

no clauses. A clause, you will remember, is a group of words containing a subject and a predicate, forming part of a sentence. Here are examples of simple sentences:

1. Saturday came.
2. Saturday and Sunday came.
3. Saturday and Sunday came and went.
4. Emily walked slowly down to the shore and launched her canoe.

If you examine these sentences closely, you will find that each has but one subject and one predicate, though in the second and third the subject is compound, and in the third and fourth the predicate is compound. There are no clause modifiers.

A sentence is called **compound** if it is made up of two or more simple sentences. The sentences compounded are joined by a conjunction. Here is an example:

The band struck up a lively tune and the little girls began to dance.

A sentence is **complex** if it contains one or more dependent clauses. The dependent clause may be used in any of several ways. For example, it may serve as a modifier, like an adjective or an adverb, or it may serve as subject or as object. Here are examples:

1. The boy **who was chosen** stepped forward.
2. The boy stepped forward **when his name was called.**
3. **What he wanted** was soon apparent.
4. We asked **what he wanted.**

In the first sentence the clause *who was chosen* modifies the simple subject *boy*. In the second sentence the clause *when his name was called* modifies the verb *stepped*. The clause *what he wanted* serves as subject of the third sentence, and as object of the verb *asked* in the fourth.

These definitions will be better understood later on, after the eight parts of speech have received separate attention. (See Exercises 4 and 5.)

EXERCISES

1

Pick out the complete subject of each of the following sentences. Try to analyze each subject, showing how it is built.

1. Troops embarked under cover of darkness. 2. Streets and lanes were carefully swept. 3. The panther's cry aroused the sleepers. 4. A bird in the hand is worth two in the bush. 5. The flowers that grow in the fields are fairest. 6. He and James will attend to it. 7. What became of the ship was never known. 8. To get up at five o'clock was unpleasant. 9. Weeding the garden kept us busy. 10. Daisies, brightest of flowers, grow everywhere.

2

Pick out the complete predicates and try to analyze each.

1. Clouds intervene. 2. We arose early. 3. Light gains make a heavy purse. 4. A thing of beauty is a joy forever. 5. We will start when you are ready. 6. The train leaves at eight in the morning. 7. They asked what was the matter. 8. The clouds were dark and threatening. 9. The book is in many respects a good one. 10. She rushed to the window, seized the flag, and waved it till the last soldier had disappeared.

3

Not all sentences are so easily analyzed as those found in the preceding exercises, for often the regular order of subject first and then the predicate may not be followed. In the sentence *Noisily chirped the robin*, the subject comes last, the first word being a modifier of the verb. Frequently a modifying word or clause belonging to the predicate comes

before the subject. In an imperative sentence the subject may not be expressed at all but simply "understood." The subject of the imperative sentence *Get ready* is *you* "understood." Perhaps the most troublesome sentence of all, so far as analysis is concerned, is one beginning with the adverb *there*. Since it stands first and is followed by the verb, the temptation not to think but to jump at the conclusion that *there* must be the subject is perfectly natural. In the sentence *There were three boys present*, the subject is *three boys*, not *There*.

Pick out the complete subject and the complete predicate of each of the following sentences:

1. In the darkness they lost their way. 2. When Jones had finished his story, we crept to bed. 3. Call me early. 4. Lying in the path was a purse. 5. There was no one looking. 6. "What," said he, "do you think of that?" 7. Although it was snowing hard, he went willingly. 8. If wishes were horses, beggars could ride. 9. There were several reasons why we could not go. 10. On the wall was a big map decorated with variously colored little flags showing the position of opposing armies.

4

Which of the following sentences are simple, which compound, and which complex? Try in each case to give a reason.

1. The trip across was uneventful. 2. The windows were open and a feeling of spring pervaded the air. 3. He then gave me a small rosette of red, white, and blue, with three little streamers hanging down. 4. The rain trickled down our backs, and it was not long before we were wet and cold. 5. When the roll was called, we found that three men were missing. 6. The Lieutenant in silence opened one of the lower drawers of his desk and took from it an American flag, which he solemnly draped over the war map on the wall. 7. The telephone rang and I answered it. 8. There will be plenty of time if we take the path through the field. 9. The dripping I had heard came

from a water pipe over on my right. 10. I omitted to mention that I expect Squire Harkaway to join us in the morning, and you must prepare for my departure to Oak Hall immediately.

5

Standing near the blackboard, try to explain to the class the meaning of the following terms: subject, predicate, phrase, clause, simple sentence, complex sentence, compound sentence. It will be better to make up illustrations than to use those found in the textbook.

III

NOUNS

Nouns are words used as names — names of persons, places, objects, in short whatever can be talked about. They may be divided into two classes, **proper nouns** and **common nouns.**

Proper nouns are words used to name persons, places, or things, to distinguish them from all others. *Washington* is a proper noun, for it is a name applied to a particular man to distinguish him from all other men. *Rome* is a proper noun, for it is a name applied to a particular city to distinguish it from all other cities.

Common nouns are names which may be applied to any one of a class. *City* is a common noun, since it does not name any particular city, but may be applied to Rome, Athens, Paris, and many other places. *Man* is a common noun, since it does not name Washington nor Lincoln nor Caesar nor any other individual, but may be applied to millions of people.

Collective is a third term used in talking about nouns. **Collective nouns** are ones which, like *crowd*, *committee*, and *flock*, name collections or groups. A few of them are proper nouns, but most of them are classed as common. (See Exercise 1.)

Seldom is it difficult to tell to which class a noun belongs, though sometimes a little thought is needed in distinguishing between common and proper. The distinction must be made, however, for a proper noun should begin with a capital. Here are a few troublesome cases:

1. *North, south, east,* and *west,* when used to name sections of a country, are usually classed as proper nouns.

Examples: Mr. White lives out West.
Cotton is raised in the South.
The wind blows from the east.
The river runs to the north of the town.

2. *Spring, summer, autumn, fall,* and *winter* are common nouns.

Example: He left home in the spring and will not be back till fall.

3. *Arithmetic, science, geography,* and other names of branches of study are classed as common nouns; but *English, French, German, Latin,* and other names of languages are classed as proper nouns.

Example: We are studying arithmetic, history, and French.

4. Although there is no uniform practice, the tendency seems to be to write *Ohio river, Elm street, Riverside park, Atlantic ocean, Rocky mountains;* not *Ohio River, Elm Street, Riverside Park, Atlantic Ocean, Rocky Mountains.* Fortunately *street* is commonly abbreviated to *St.,* which always begins with a capital; so this word gives little trouble. In addressing an envelope, too, if *street* is not abbreviated, it is written with a capital, as is every other word.

5. Few make the mistake of beginning the names of the more familiar birds and animals with capitals, but the temptation is strong to treat as proper nouns names that are unfamiliar. A moment's thought shows that *ptarmigan* and *ichneumon,* the first the name of a bird, the second the name of a fly, are common nouns, like *robin* and *cricket,* and do not call for capitals.

The plurals of nouns are formed in many ways. Notice, for example, the following:

boy	boys	man	men
potato	potatoes	child	children
calf	calves	vertebra	vertebrae

The commonest way is by adding *s* or *es*. The most practical way of mastering the plural forms is through observation. One rule, however, is worth memorizing:

Usually when *y* is preceded by a vowel, the plural is formed by adding *s*. When *y* is preceded by a consonant, the plural is formed by changing the *y* to *i* and adding *es*.

In the word *alley*, the final *y* is preceded by a vowel; therefore the plural is *alleys*. In the word *ally*, the final *y* is preceded by a consonant; therefore the plural is *allies*.

The following lists contain words in common use that are likely to prove troublesome.

1

academy	academies	gipsy	gipsies
alley	alleys	journey	journeys
ally	allies	lady	ladies
attorney	attorneys	lily	lilies
caddy	caddies	monkey	monkeys
chimney	chimneys	pulley	pulleys
country	countries	tally	tallies
cry	cries	turkey	turkeys
enemy	enemies	valley	valleys
ferry	ferries	volley	volleys

2

buffalo	buffalos (*or* es)	potato	potatoes
cargo	cargoes	solo	solos
domino	dominoes	soprano	sopranos
echo	echoes	tomato	tomatoes
mosquito	mosquitoes	torpedo	torpedoes
motto	mottos (*or* es)	veto	vetoes
piano	pianos	volcano	volcanoes

3

belief	beliefs	hoof	hoofs
calf	calves	scarf	scarfs
chief	chiefs	dwarf	dwarfs
grief	griefs	elf	elves
handkerchief	handkerchiefs	wharf	wharfs (*or* ves)

4

cannon	cannon (*or* s)	spoonful	spoonfuls
deer	deer	sheep	sheep
fish	fish (*or* es)	trout	trout
goose	geese	Alice	Alices
handful	handfuls	Jones	Joneses
man-of-war	men-of-war	Mary	Marys (*or* ies)
son-in-law	sons-in-law	Miss Smith	the Misses Smith

5

alumna	alumnae	oasis	oases
alumnus	alumni	parenthesis	parentheses
axis	axes	phenomenon	phenomena
beau	beaux	radius	radii
crisis	crises	stratum	strata
madam	mesdames	tableau	tableaux
monsieur	messieurs	terminus	termini

The collective nouns have plural forms. We speak of crowds, committees, congresses, etc. When the singular forms are used, we treat the words as if they were singular. Thus we write *The crowd was silent*, not *The crowd were silent*. Occasionally, however, a collective noun may be treated as plural. Thus we might say correctly either *The committee report* or *The committee reports*. *The United States*, when this term is employed to name the country in which we live, is singular. Thus we write correctly *The United States is a republic*.

Another troublesome case is that of sums of money. It is correct to write *Ten thousand dollars was contributed*, not *Ten thousand dollars were contributed*. In a similar way we write correctly, *Two dollars and fifty cents was collected*.

(See Exercises 3–4.)

Nouns are said to be of the **masculine gender** if they denote males, of the **feminine gender** if they denote females. A few nouns have endings to indicate gender. The most common ending of feminine nouns is *ess*, seen in such words as *waitress* and *heiress*. The following list of gender nouns may prove convenient for reference:

actor	actress	heir	heiress
administrator	administratrix	hero	heroine
deacon	deaconess	host	hostess
drake	duck	lord	lady
duke	duchess	negro	negress
earl	countess	patron	patroness
emperor	empress	sir	madam
executor	executrix	testator	testatrix
gander	goose	waiter	waitress
god	goddess	wizard	witch

(See Exercise 6.)

Nouns undergo slight changes not only to express number and gender, but to denote what is loosely called **possession.** The **possessive form** is made by adding an apostrophe and *s*, except that to the plural of nouns ending in *s* the apostrophe alone is added. Here are examples:

man	man's	men	men's
boy	boy's	boys	boys'

By this rule the possessive forms of *Ulysses*, *Moses*, and *Jones* are *Ulysses's*, *Moses's*, and *Jones's*, which when pronounced present a series of disagreeable hissing sounds; hence a few writers prefer the forms *Ulysses'*, *Moses'*, and *Jones'*. It is better, however, to adhere to the rule, avoid-

ing unpleasant sound combinations by employing phrases denoting possession. For example, *the novels of Dickens* may be substituted for *Dickens's novels.*

A common error to be guarded against is that which places an apostrophe before the final letter of a noun ending in *s*. Jone's and Dicken's, for example, are wrongly used for Jones's and Dickens's. If two nouns joined by *and* show joint possession, as in the sentence *This is John and Henry's*, the sign of possession is needed with the last noun only; but we write correctly *This is either John's or Henry's, This is neither John's nor Henry's*, and *These two caps are John's and Henry's.* (See Exercise 5.)

Although the ways in which nouns are used in building sentences will be better understood later on, it will be well to examine the more common ways at this point.

1. A noun may be used as **subject of a sentence.** When so employed, it is said to be in the **nominative case.**

Fire is the subject of the sentence *Fire burns.* It is also the subject of the verb *burns.*

2. A noun may be used as the **object of a verb.** When so employed, it is said to be in the **objective case.**[1]

Attention has been called to the fact that verbs are helpless things until provided with subjects. Many of them, though not all, need still further aid. If we write *The cook broke*, the question arises *What did she break?* The verb does not make a complete assertion. It needs to be "complemented" — filled out or completed — by something more. It needs a substantive to "complete the action," as it is called. Add the noun *dish*, making the sentence read *The cook broke a dish*, and the assertion is complete. A noun thus employed is called the object of the verb.

3. A noun may be used **to denote possession.** When so employed, it is said to be in the **possessive case.**

[1] A few of the newer grammars use the term *accusative* for the more familiar *objective.*

This use is so simple that it hardly needs illustration. In talking about the sentence *The boy's mother appeared*, we say that *boy's* is a noun in the possessive case, modifying *mother*.

4. A noun may be used **after a preposition** in a prepositional phrase. When so employed, it is said to be in the **objective case**, object of the preposition.

In the sentence *Lighted candles were placed on the tree*, the noun *tree* is said to be in the objective case following the preposition *on*.

5. A noun may be used as the **indirect object of a verb.** When so employed, it is said to be in the **objective case.**

In the sentence *He gave Tom the torch*, the direct object of *gave* is *torch*. It is the torch that is given, not Tom. Yet the word *Tom* to a degree complements the verb; it is the indirect object.

6. A noun may be used as a **predicate nominative.** When so employed, it is said to be in the **nominative case.**

In the sentence *This building is a store*, the words *building* and *store* name the same thing. *Store* complements the verb *is*, completing the assertion started by the verb, but not in the same way that *horse* complements *petted* in the sentence *The driver petted the horse;* for *driver* and *horse*, surely, do not name the same thing. In the sentence *I shall be king*, the noun *king* is a predicate nominative. The verbs *am*, *was*, *were*, *shall be*, *will be*, *have been*, etc., always take not an object but a predicate nominative.

7. A noun may be used **in apposition** with another substantive. When thus employed, it is said to be in the same case as the word with which it is in apposition. Thus in the sentence *Jones, the umpire, declared the runner out*, the noun *umpire* is in apposition with the word *Jones*. The two words name the same person. Notice the use of the comma before and after the words in apposition. The

commas as here employed are like parenthesis marks enclosing matter which might be removed without destroying the sentence. In the sentence *He is going to Tokyo, the capital of Japan*, the word *capital* is in apposition with *Tokyo*. Since *Tokyo* is in the objective case, *capital* is also said to be in the objective case.

8. A noun may be used **independently by address**. When so employed, it is said to be in the **nominative case**.

In the sentence *If you will, Tom, I should like to have you remain a few minutes*, the noun *Tom* is independent by address. *Tom* names the person addressed or spoken to; it is almost independent of the rest of the sentence. Remove it from the sentence and what remains still makes complete sense. Notice that the noun independent by address is set off by commas just as is the noun in apposition. When a sentence begins with such a noun, of course but one comma is necessary, as is seen in the sentence *Tom, will you please remain a few minutes?*

There are still other ways in which nouns are used, but those explained are the principal ones. Notice that though nouns have three cases, nominative, possessive, and objective, they have but two forms. Thus the word *boy* has but the two forms *boy* and *boys*, unless we call *boy's* and *boys'* additional forms. The objective case form is identical with the nominative.

These, then, are the things we can tell about any noun in any sentence:

1. We can tell what kind it is — common, proper, or collective.

2. We can tell its number — singular or plural.

3. We can tell its gender, if it is a gender noun; yet gender nouns are so few that unless the word under discussion is one, it is hardly necessary to mention gender at all.

4. We can tell its case — nominative, possessive, objective.

5. Finally, we can tell how the noun is used in the sentence, whether as subject of a verb, object of a verb, or in some other way.

Perhaps the substance of the preceding sentences will be easier to remember after you have studied the following display. (See Exercise 7.)

- **Nouns**
  - **Kinds**
    - Proper
    - Common
    - Collective
  - **Properties**
    - **Number**
      - Singular
      - Plural
    - **Gender**
      - Masculine
      - Feminine
    - **Case**
      - Nominative
      - Possessive
      - Objective
  - **Uses**
    - **Nominative case**
      - Subject of a verb
      - Predicate nominative
      - Independent by address
    - **Possessive case**
      - Denoting possession, usually modifying another substantive
    - **Objective case**
      - Object, direct or indirect, of a verb
      - Following a preposition
    - **All cases**
      - In apposition with another substantive

EXERCISES

1

Pick out all the nouns in the fable entitled Belling the Cat, *found on page* 8.

2

Give the rule for forming the plural of nouns ending in Y. *Write the plural of each of the following words and show that the rule has been followed.*

academy	journey	alley	lady
ally	attorney	lily	caddy
chimney	monkey	pulley	country
tally	cry	turkey	valley
enemy	volley	ferry	gipsy

3

Write the plural of each of the following words:

buffalo	potato	cargo	solo
domino	soprano	echo	tomato
mosquito	torpedo	motto	veto
piano	volcano	belief	hoof
calf	scarf	chief	dwarf
grief	elf	handkerchief	wharf

4

Write the plural of each of the following words. In case you do not know the meaning of a word, look it up in the dictionary.

alumna	oasis	alumnus	parenthesis
axis	phenomenon	beau	radius
crisis	stratum	madam	tableau
monsieur	terminus	cannon	spoonful
deer	sheep	fish	trout
goose	handful	man-of-war	Alice
son-in-law	Jones	Mary	Miss Smith

5

Write the possessive singular of each of the following:

Mrs. Grundy	Dickens	Wiggs	fairy
lady	the king of England		ally
hero	daughter-in-law		enemy

Write the possessive plural of each of the following:

ally	fairy	hero	lady
Miss Stone	enemy	Wiggs	Ulysses
dollar	king of Spain	horse	shanty

Which of the following forms are correct?

Herbert's and Harold's	Herbert and Harold's
Addison or Steele's	Addison's or Steele's

6

What feminine gender nouns correspond to the following?

actor	administrator	hero	host
deacon	lord	drake	negro
duke	patron	earl	sir
emperor	testator	executor	waiter
gander	god	heir	wizard

7

Pick out the nouns. Tell what case each is in and how it is used.

1. Whistles blew. 2. The cook's fire went out. 3. John, you may build a fire for Mary, the cook. 4. Give John the matches, please. 5. The mice held a council behind closed doors. 6. Keep thy shop and thy shop will keep thee. 7. The secret of thrift, my son, is foresight. 8. The real business man is a man of constant service to his community. 9. I have just received a letter, Albert, from Mr. Bentley, the carpenter. 10. When

Nero built his palace of marble and ivory and gold, he said, "This is a fit house for a man." 11. Girls and boys of America, you are the hope of the world.

8

Standing before the class and near the blackboard, perform one of the following tasks:

1. Give a two-minute talk on nouns, explaining the terms *common, proper, collective.* Include an account of how capitals should be used.

2. Give a two-minute talk on how to form plurals and possessives, illustrating the rules by means of examples.

3. Give a four-minute talk on how nouns are used, illustrating by means of sentences.

9

Spell from dictation the following words:

capital	precede	apostrophe	apposition
beginning	feminine	nominative	independent
usually	possessive	predicate	address

IV

PRONOUNS

Pronouns are words used mainly as substitutes for nouns. The word for which a pronoun stands is called its **antecedent**. Thus in the sentence *Clarke is such a fine fellow that everybody likes him*, the antecedent of the pronoun *him* is the noun *Clarke*.

There are five kinds of pronouns: **personal, demonstrative, interrogative, relative,** and **indefinite.** Here is a display in which the personal pronouns are given. It should be memorized. (See Exercise 1.)

PRONOUNS OF THE FIRST PERSON

	Singular	*Plural*
Nom.	I	we
Poss.	my, mine	our, ours
Obj.	me	us

PRONOUNS OF THE SECOND PERSON

Nom.	you	thou	you, ye
Poss.	your, yours	thy, thine	your, yours
Obj.	you	thee	you, ye

PRONOUNS OF THE THIRD PERSON

Nom.	he	she	it	they
Poss.	his	her, hers	its	their, theirs
Obj.	him	her	it	them

COMPOUND PERSONAL NOUNS

myself	ourselves
yourself, thyself	yourselves
himself, herself, itself	themselves

Studying this display, we note that by using different pronouns we can indicate number (singular, plural), gender (masculine, feminine, neuter), case (nominative, possessive, objective), and person (first, second, third). Number, gender, and case are terms that have been used in the section on nouns. It is hardly necessary to explain that *neuter* means *neither masculine nor feminine*, or *not denoting sex*. Person is a new term. By first person is meant the person speaking, by second person the person spoken to, by third person the person spoken of.

The possessive forms *my*, *your*, *thy*, *his*, *her*, *its*, and *their* are used like adjectives, and when so employed are called **pronominal adjectives.** In the sentence *Her eyes are blue and your eyes are brown*, *Her* and *your* are pronominal adjectives modifying *eyes*. *Mine*, *thine*, *hers*, *his*, *ours*, *yours*, and *theirs* are used as pronouns. Here are examples:

Theirs and ours were chosen.	The book is mine.
Hers lasted longer than his.	I like yours best.

When used as an adjective, the personal pronoun has a noun with it which it modifies; when used as a pronoun, it stands alone, serving as subject, object, or in some other way in which nouns are employed.

The pronouns of the second person call for a word of explanation. *Thou*, *thy*, *thine*, and *ye* are seldom employed except in poetry and in solemn prose. *You*, *your*, and *yours* are really plural forms, but they are employed in both the singular and the plural.

Errors in the use of personal pronouns are common. The following should receive careful attention:

1. Remember first of all that there are no such pronouns as *ourn, yourn, theirn, theirselves, itsself.* The correct forms are *ours, yours, theirs, themselves, itself.*

2. *It's* is not the possessive form of *it* but a contraction of *it is.* Similarly *you're* and *they're* are not possessives but contractions of *you are* and *they are.* (See Exercise 5.)

3. Sometimes the very ignorant forget that the subject of a verb should be in the nominative case. Hence they say not *He and I went fishing* but *Him and I went fishing.* Still other errors in case are all too common. For example, we sometimes hear a sentence of this kind: *Teacher spoke to her and I about being late.* The sentence is incorrect, for the objective case should be used after the preposition, not the nominative. The correct form would be *Teacher spoke to her and me about being late.* Most common of all is the use of the objective case where a predicate nominative is required. It is incorrect to say *It is him,* for the verb *is* does not take an object. The correct form is *It is he.* (See Exercises 2 and 3.)

4. Through carelessness we say *Either Margaret or Helen has left their gloves* when we should say *Either Margaret or Helen has left her gloves;* for the antecedent of *her* — that is, the word to which it refers — is singular and with this antecedent the pronoun should agree. A personal pronoun should always agree with its antedecent in person, number, and gender. Similarly we say *Has any one lost their gloves?* when we should say *Has any one lost her gloves?* for the antecedent *any one* is singular. In case both sexes are represented by such words as *any one* or *each,* it is correct to use the masculine *his* rather than the awkward *his or her;* for example, *Let every pupil sign his name.*

5. Sometimes a sentence is so worded that it is difficult to tell to what antecedent a pronoun refers. This is illustrated in the sentence *John's father died when he was*

quite young, where it is not clear whether the antecedent of *he* is *John* or *father*. (See Exercise 4.)

6. Instead of *Two other boys and myself were present*, it is better to say *Two other boys and I were present*, or better still, *Three of us boys were present*. The compound pronouns should be reserved for such uses as are represented by the following sentences: *I myself saw it; He hurt himself*.

7. Finally, politeness should prompt us to say *John and I will do it*, not *I and John will do it*.

Demonstrative pronouns are but four in number: *this*, *that*, and their plurals *these* and *those*. Demonstrative means designating or pointing out. The demonstratives, like the personals, are also used as adjectives, and when so employed are called **pronominal adjectives**. In the sentence *These have blue eyes*, the demonstrative *these* is a pronoun. It does not modify anything. It stands alone, like a noun. In the sentence *These eyes are blue*, the demonstrative *these* is a pronominal adjective. It modifies *eyes*.

Two errors in the use of demonstratives are common.

1. *Sort* and *kind* are singular in number; their plurals are *sorts* and *kinds*. Hence it is incorrect to say *these sort* or *these kind*. The correct forms are *this sort* and *this kind*. Similarly we should say not *those sort* and *those kind* but *that sort* and *that kind*.

2. *Just hear them boys laugh!* is incorrect. *Just hear those boys laugh!* is correct. The error consists in substituting a personal pronoun for the demonstrative.

The **interrogative pronouns**, so called because used in asking questions, are *who*, *which*, and *what*. Of these three, *who* alone has case forms: nominative *who*, possessive *whose*, objective *whom*. The forms for the singular and the plural are the same.

The forms *whose*, *which*, and *what* are employed not only as pronouns but as pronominal adjectives. Here are examples:

Pronouns	*Pronominal adjectives*
Whose is it?	Whose dog is it?
Which shall we take?	Which road shall we take?
What has happened?	What book are you reading?

Notice that the pronominal adjectives all modify nouns, and that the pronouns stand alone.

Two errors are common in the use of interrogatives.

1. *Whose* is too often spelled either *whoes* or *who's*. There is no such word as *whoes*. *Who's* is a contraction of *who is*.

2. In the sentence *Who did you see?* the subject is not *who* but *you*. The pronoun *who* is the object of the verb *did see*. It should be in the objective case. Therefore the sentence should read *Whom did you see?*

The principal **relative pronouns** are *who*, *which*, *what*, and *that*, with their compounds *whoever*, *whichever*, *whosoever*, *whichsoever*, etc. Of the relatives, *who* and its compounds are the only ones having case forms (*who*, *whose*, *whom*); yet we speak of any pronoun of this class as being in the nominative or the objective case according as it is used.

Whose, *which*, and *what* are used adjectively, like other pronouns that we have examined. Here are examples:

Pronouns	*Pronominal adjectives*
I know whose it is.	I know whose book it is.
I know which is mine.	I know which hat is mine.

But the main use of the relative pronoun is to introduce dependent clauses. When so employed it resembles a conjunction. In some textbooks it is called a **conjunctive pronoun.** Study the following sentences:

1. The example *which I could not do* was explained.
2. Give this to *whoever calls for it.*
3. I saw *what was coming.*
4. *What he did with it* was never known.
5. The lake was rough, *which made our progress slow.*

All of these sentences are complex; that is, each contains a dependent clause. In the first sentence the clause *which I could not do,* introduced by the relative pronoun *which,* modifies the subject-noun *example.* In the second sentence the clause *whoever calls for it* follows the preposition *to,* like a noun in the objective case. In the third sentence the clause *what was coming* is the object of the verb *saw. What he did with it,* in the fourth, forms the complete subject of the sentence. In the fifth sentence the clause *which made our progress slow* does not serve as subject nor as object, nor as modifier of some one word; it really goes with the entire assertion *The lake was rough.* All of the relative pronouns in these five sentences are found in dependent clauses; all introduce the clauses of which they form a part. All deserve the name relative, for each relates or refers to some antecedent. The antecedent is not, however, in every case found in a single word. In the fifth sentence it is represented by a group of words. In the fourth sentence the antedecent of *what* is not expressed, yet it is felt. That relatives are sometimes used like conjunctions, introducing clauses, is most clearly seen, perhaps, in the first sentence.

Common errors in the use of relatives are but two in number.

1. We write, carelessly, *The man who you see yonder is the captain. You,* not *who,* is the subject of *see;* the relative is the object of *see.* Therefore the sentence should be *The man whom you see is the captain.* The same error occurs in the sentence *This is the man whom the witness said committed the crime.* The sentence should read, *This is the man*

who the witness said committed the crime; for the clause *the witness said* is parenthetical, and *who* is the subject of *committed.* The parenthetical clause might, for greater clearness, be set off by commas.

2. The second error is due to faulty sentence structure. Here is an instance taken from a school composition: *Each man had to slide down a rope to the ground, which was attached to the roof.* The antecedent of *which* is *rope;* but since the noun *ground* comes immediately before the pronoun, the antecedent appears to be *ground,* and the reader wonders how the ground could be attached to the roof. (See Exercises 6–9.)

The **indefinite pronouns,** so called because they do not, as a rule, stand for particular persons or things, are a low order, most of them commonly used as adjectives. They are numerous, the principal ones being *all, each, any, either, neither, both, many, one, any one, some one, every one, none, no one, several, some, such, other, another.* They present few difficulties, though, as has been noted, we are apt to forget that *one, any one,* and *some one* are singular. Hence it is incorrect, for example, to write *Every one must look out for themselves.* Since *every one* is singular, the correct pronoun to employ with it is not *themselves* but *himself.* (See Exercise 10.)

Viewing pronouns collectively, we note that various kinds are unlike in regard to "properties," as they are called. Some indicate person, number, gender, and case; others are lacking in one or more of these respects. They are unlike also as regards the ways in which they serve in sentence building. Some are employed in nearly every way that nouns are; others can do fewer things. Many of them are sometimes used as adjectives; and the relatives, unlike nouns, serve as conjunctions introducing clauses. The one rule to be remembered in employing pronouns is this: **A pronoun agrees with its antecedent in person, number, and gender.**

- Pronouns
  - Kinds
    - Personal
    - Demonstrative
    - Interrogative
    - Relative
    - Indefinite
  - Properties
    - Person: first, second, third
    - Number: singular, plural
    - Gender: masculine, feminine, neuter
    - Case: nominative, possessive, objective
  - Uses
    - As substitutes for nouns
    - As adjectives
    - As connectives, introducing clauses

EXERCISES

1

Declining a pronoun means giving all its case forms, singular and plural. Decline the personal pronouns I, thou, you, he, she, it.

2

Explain how each of the italicized pronouns and pronominal adjectives in the following sentences is used.

1. *We* will try. 2. John carried *him* home. 3. This is *he*. 4. The pilot took *his* daughter with *him*. 5. Please give *them* a ride. 6. Go to the ant, *thou* sluggard. 7. *You* and *I* were with *her* when *they* sold *us* the tickets. 8. Are *you* sure that *it* was *they*? 9. The pleasure is *mine*, *I* assure *you*. 10. *Her* intentions were good.

3

Which of the pronouns found in parenthesis is the correct one to use? Give your reason.

1. I am sure it was (he, him). 2. If I were (him, he), I'd accept the offer. 3. Neither Holt nor Elliot won (their, his) class numerals. 4. Every one except (she, her) applauded the speaker. 5. Let's you and (I, me) go for the mail. 6. (Us, we) girls have great larks. 7. Look quick! That's (him, he) over there. 8. Let's see who'll get there first, you or (me, I). 9. It fell to John and (me, I) to stand guard. 10. The contrast between (he, him) and his brother is very great. 11. It might have been (we, us), but I think you were mistaken. 12. It lies between you and (me, I).

13. The boy stood on the burning deck
Whence all but (he, him) had fled.

4

Every pronoun should have a clearly defined, easily discoverable antecedent. Revise the following sentences, making whatever changes are necessary for clearness.

1. We took the shells off the walnuts and stirred them into the candy. 2. Before the boat could reach the ship, it sank. 3. She clambered into the boat, with the help of others, and took off her shoes; and for the rest of the ride they were very quiet because so frightened. 4. It is less than twenty-one years since the first house was erected in the town of ——, and now it contains 20,120 inhabitants. 5. She called out to him to unravel his stocking and tie something heavy to the end of it. 6. While Henry Houston was hitching up his horse Wednesday afternoon in front of the Grand View stables, he was frightened by two dogs that were fighting and ran away before he was wholly hitched up. 7. No doubt Elbert is clever, but it will not make up for his negligence. 8. A carpet sweeper is a contrivance for picking up dust and scraps from the floor when it is rolled up and down. 9. Strangers notice at Mt. Holyoke little marks of courtesy, such as getting off the sidewalks and giving them the best seats. 10. I have often seen an advertisement containing a picture of a little chicken, underneath which are the words "Hasn't scratched yet." Nevertheless one of the

first lessons the mother hen teaches them is how to scratch. 11. The King had appointed councilors before the colony sailed from England, but instead of making known their names he gave strict orders that they should be placed in a sealed box not to be opened till the colony reached America; and curiously enough, when the names were taken from the box, John Smith was found among them. 12. On the second day, my feet got so blistered that I had to go barefooted; so I tied my bootlaces together and put them over my shoulder.

5

Correct the following sentences:

1. Yourself and your family are invited to attend our opening Friday evening. 2. I think it's wing is broken. 3. They must look out for theirselves. 4. Neither of the culprits would acknowledge that they had done wrong. 5. Please pass me some of them grapes. 6. She asked Leona and myself to bring flowers. 7. The canoe righted it's self immediately. 8. It must have been the mayor hisself. 9. You may have seen two boys, but it wasn't us. 10. I and the other fellow got into a wrangle.

6

Here are pairs of short, closely related assertions. Combine each pair into a single sentence by employing a relative. The first pair, for example, may be combined as follows: The stranger who had won the tournament suddenly disappeared.

1. The stranger suddenly disappeared. The stranger had won the tournament. 2. This is Mr. Brown. You all know Mr. Brown. 3. The roof was covered with thatch. The covering of thatch gave the cottage an air of great snugness. 4. He was a secret-looking man. I had never seen him before. 5. He pointed to the letter. He then thrust the letter into his pocket and turned again to the company. 6. Eventually we struck a better trail. This better trail led to a deserted lumber camp.

7. A boy served as guide. I have forgotten the boy's name. 8. No one had brought matches with him. This made it impossible to build a fire. 9. We went in at the door and entered a gloomy room. The door stood open. 10. He had wonderful strength. This surprised me most.

7

A clause introduced by a relative pronoun is called a **relative clause.** You will have no difficulty in recognizing the relative clauses in the following sentences. Each sentence, however, is faulty in that the relative clause is not properly placed. There should be no doubt as to the antecedent to which the relative refers. For example, in the sentence *They carried the dog to the police station, which he found at the door,* the relative *which,* coming close after *station,* seems to refer to it. The sentence might better be made to read, *The dog which he found at his door they carried to the police station.*

Try to improve the following sentences by rewording them or rearranging them.

1. This was due to the guide's carelessness, who had neglected to tie the boat securely. 2. Each man slid down the rope to the ground, which was attached to the roof. 3. I hope this letter will reach some kind person's hands who will come to my rescue. 4. He gave my uncle the tickets, who thanked him for them. 5. On our way we passed John's house, whom we asked to join the party. 6. We saw the house in which Maria Mitchell was born, who was a distinguished astronomer. 7. I asked the man's advice who made the engine. 8. We sat before the kitchen fire, which was the most comfortable room in the house. 9. Cerberus was a three-headed dog guarding the entrance to Hades whose jaws dripped poison. 10. And the man came into the house; and he ungirded his camels, and gave straw and provender for the camels, and water to wash his feet and the men's feet that were with him.

8

Supply who *or* whom, *whichever is the correct form, in each of the following sentences:*

1. He is a leader, I think, — we may safely follow. 2. He is the leader —, I am told, piloted the other party. 3. They called on a man — they thought would surely know all about it. 4. — are you going to invite? 5. I know — I like and — I don't like better than he. 6. The man — you see taking tickets is cousin Dan. 7. I do not know — to turn to. 8. — do they think I am? 9. I wonder — he means. 10. Ask — you please; he will tell you the same story.

9

Pick out the relatives and try to tell how each is used.

1. I went into a little bare room, half full of lounging soldiers, who stared at me curiously. 2. She found herself falling down what seemed to be a very deep well. 3. Whatever I acquired, I tried to impart to Joe. 4. Exactly what followed is known to but few men. 5. The evil that men do lives after them. 6. You may give him what he requires. 7. The gentlemen whom we met are Canadians. 8. The officer, whose bravery had never been questioned, was deeply mortified. 9. He looked out to see five muffled figures standing in the street below, one of whom called and asked him in French to come down and open the door. 10. Joe was evidently made uncomfortable by what he supposed to be my loss of appetite. 11. He did not know whose it was. 12. Whichever way you take, you may wish you had taken the other. 13. We had little idea what clothing would be necessary. 14. No one knows who planned the gift.

10

Pick out the indefinite pronouns and pronominal adjectives in the following sentences. Keeping in mind that the pronoun should agree with its antecedent in number, determine which of the two forms in parenthesis is correct.

1. When any one goes camping, (they, he) should take warm clothing. 2. No one should allow (himself, themselves) to be deceived. 3. Let everybody keep (their, his) seat. 4. Neither of the culprits would admit that (they, he) had done wrong. 5. Each claimed that (he, they) owned the ball. 6. Nobody will give up (their, his) money for nothing. 7. England expects every man to do (his, their) duty. 8. Has anybody lost (their, his) bicycle wrench? 9. He invited every one to take what (he, they) pleased. 10. Anybody who is dissatisfied may have (their, his) money back. 11. Each of the ladies brought (her, their) knitting. 12. It sounded like some one talking in (their, his) sleep. 13. Each wore a rose in (their, her) hair. 14. Everybody raised (their, his) hand.

11

Standing before the class, give brief illustrated talks on the following topics: (1) *The members of the pronoun family;* (2) *How pronouns are used;* (3) *Common errors in the use of pronouns.*

12

Spell from dictation the following words:

pronominal	interrogative	its	whose
antecedent	relative	itself	themselves
personal	indefinite	theirs	ourselves

V

ADJECTIVES

Adjectives are words used to modify substantives. There are two kinds, **descriptive** and **limiting.** The name descriptive is appropriate, for most of the adjectives belonging to this class describe whatever the substantives which they modify name. Thus in the sentence *The plucky fellow drove on,* the adjective *plucky* describes the person indicated by *fellow.* When derived from proper nouns, descriptive adjectives are called **proper adjectives** and, with few exceptions, begin with a capital letter. Thus from *France* is derived the proper adjective *French,* and from *Victoria* comes *Victorian.* Many nouns are used as adjectives without undergoing change. In the sentence *The New York man is painting the iron fence,* the nouns *New York* and *iron* become adjectives, since they modify substantives.

Limiting adjectives, far fewer in number than the descriptives, are also well named, for most of them limit the meaning of the substantives which they modify. Notice the following sentences:

A boy ran by.	*My* boy ran by.
Six boys ran by.	*Every* boy ran by.

The italicized words in these sentences are limiting adjectives. *A* and *six* limit the number of boys. *My* picks out one boy from among many. *Every,* too, in a way limits, since it tells how many of the boys ran by. Under limiting adjectives come a number of minor groups. Simplest are the **articles:** *a, an,* and *the.* Seldom do they cause any trouble; we learn to employ them correctly almost as soon

as we learn to talk. Nearly as simple are the **numerals** — *one, two, first, second,* etc., — though a number of words belonging to this group are commonly misspelled, notably *twelfth, forty-fourth,* and *ninetieth.* Less simple are the **pronominals,** to which attention has already been called. There are the possessive pronominals *my, mine, thy, thine, his, her, its, our, your, their, whose;* the demonstrative pronominals *this, that, these, those;* the interrogative pronominals *which, what,* and their compounds; and the indefinite pronominals *some, any, many, few, all, both, such, other, each, every, either,* and *neither.* Some of these pronominals, it will be noted, indicate person, number, and gender; hence they are more troublesome than the descriptive adjectives.

Adjectives differ from nouns and pronouns in that many of them undergo changes to indicate **degrees of comparison — positive, comparative, superlative.** Here are illustrations:

Positive degree: The sparrow is *noisy.*
Comparative degree: The starling is *noisier.*
Superlative degree: The crow is *noisiest* of all.

The comparative is used where a comparison is made between two, the superlative when more than two are compared and one is singled out as possessing some quality in the highest degree.

In a few cases degree is indicated by an entire change of word. Here are common examples:

good, better, best	bad, worse, worst
much, more, most	little, less, least

In other cases the suffixes *er* and *est* are added to the simple or positive form, as in *sweet, sweeter, sweetest.* In adding these suffixes, it is necessary to bear in mind the rules for spelling words when suffixes are added. The comparative degree of *hot* is not *hoter* but *hotter.* The comparative degree of *lovely* is not *lovelyer* but *lovelier.* Still other adjectives form their comparative and superlative degrees by means of

the words *more* and *most*, *less* and *least*. Thus we say *beautiful*, *more beautiful*, *most beautiful*. It is hardly necessary to caution against the use of such combinations as *more beautifuler;* nor to remind that *square*, *straight*, *perfect*, and many similar expressions cannot logically have more than one degree, though we find it convenient to be illogical and say *squarer*, *straighter*, and *more perfect*. It is better to say *more nearly square*, *more nearly straight*, *more nearly perfect*. A very common error, but not a serious one, is illustrated in the sentence *John is the tallest of the two.* The statement should be *John is the taller of the two.*

The natural position for the adjective is directly before the substantive which it modifies, as in the sentence *Lovely lilacs line Lee's lane.* Very often, however, the adjective forms a part of the predicate and is separated by the verb from the noun it modifies. In the sentence *The lilacs are lovely*, *lovely* modifies the subject *lilacs*. When thus placed, it is called a **predicate adjective.** Less commonly it is placed like a noun in apposition, as is seen in the following sentence: *The traveler, weary and cold, looked about for shelter.*

- Adjectives
  - Kinds
    - Descriptive
      - Common
      - Proper
    - Limiting, including
      - Articles
      - Numerals
      - Pronominals
  - Properties
    - Number (some pronominals)
    - Gender (some pronominals)
    - Person (some pronominals)
    - Degree
      - Positive
      - Comparative
      - Superlative
  - Use — To modify substantives

EXERCISES

1

Compare such of the following adjectives as can be compared. Which are proper adjectives? Which are derived from nouns? Which may be used as nouns?

able	absent	active	admirable
American	angry	Arabian	bad
big	birdlike	blue	British
busy	Canadian	Catholic	chatty
choral	circular	clumsy	comic
continual	correct	cylindrical	daily
dull	English	even	faithful
far	funny	good	Grecian
half	holy	icy	inside
Italian	just	laughable	little
mad	manly	middle	much
perfect	possible	pretty	principal
red	sly	straight	true

2

Are you sure that you can spell correctly all the numerals? Test yourself with the following list:

nineteen	forty	ninety	hundred
million	ninth	nineteenth	twenty-ninth
fortieth	forty-fourth	ninetieth	ninety-nine
ninety-ninth	hundredth	thousandth	millionth

3

Here are sentences in which adjectives, including pronominals, are prominent. Pick out the adjectives and tell what word each one modifies. Which are predicate adjectives?

1. He made a polite bow. 2. The little brook heard it. 3. The house stood in a lonely, wild part of the country, among

gray Derbyshire hills. 4. The fair Venetian shuddered as she heard these tales. 5. A scanty household seemed to people this dreary mansion. 6. The Count, white with rage, did not speak. 7. Red as a rose was she. 8. He was an old gentleman, one side of whose face was no match for the other. 9. "To whom does that château belong, friend?" cried my uncle to a meager but fiery postilion who, with tremendous jack-boots and cocked hat, was floundering on before him. 10. He was a dark, stern, powerful-looking fellow; and as the light of a lamp in the corridor fell upon his deeply-marked face and sinewy form, he seemed capable of defending his castle with his single arm. 11. The steward had a rusty blunderbuss, the coachman a loaded whip, the footman a pair of horse-pistols, the cook a huge chopping-knife, and the butler a bottle in each hand. 12. These accounts of pots of money and Spanish treasure made him almost dizzy. 13. Sweet are the uses of adversity. 14. Cold and weak, he struggled blindly on.

4

Criticize the following:

1. Can't you make it rounder at the top and squarer at the bottom? 2. This is good, but the other is more preferable. 3. These kind are hard to catch. 4. Which is the tallest, the english soldiers or the french? 5. You are pale. Don't you feel good this morning?

5

Give a brief talk to the class on one of the following topics: (1) *Adjectives, and how they are used;* (2) *Common errors in the use of adjectives.*

VI

ADVERBS

Adverbs are words used to modify verbs, adjectives, and other adverbs. Here are examples:

> The wheels creaked *mournfully.*
> The night was *very* cloudy.
> I approve of your plan *most* heartily.

In the first sentence the adverb *mournfully* modifies the verb *creaked.* In the second the adverb *very* modifies the adjective *cloudy.* In the third the adverb *most* modifies the adverb *heartily.* Sometimes, however, the adverb does not go with any particular word but is used almost independently, or at least seems to modify the entire sentence. This is illustrated in the following sentences:

> This, *however,* we could not do.
> You are, *indeed,* quite right in all that you say.

Here the words *however* and *indeed* are adverbs. Notice that they are set off by commas.

Adverbs resemble adjectives in many ways; indeed, some words serve both as adjectives and as adverbs. In the sentence *John is a fast runner,* the word *fast* is an adjective modifying the noun *runner.* In the sentence *John runs fast,* the word *fast* is an adverb modifying the verb *runs.* Many adverbs are derived from adjectives. From *sweet* comes the adverb *sweetly,* from *beautiful* comes *beautifully.* Moreover, it should be remembered that some nouns are used as adverbs. In the sentence *He arrived yesterday,* the noun

yesterday is used adverbially, modifying the verb much as does the word *early* in the sentence *He arrived early.*

Adverbs may be classified according to their meaning. Thus there are **adverbs of time** such as *now, then, soon;* **adverbs of place** such as *there, here, out, below;* **adverbs of manner** such as *quickly, carefully, hesitatingly;* **adverbs of degree** such as *very, rather,* and *almost.* The adverb is sometimes loosely defined as a "how, when, and where word."

Still other terms are employed in talking about adverbs. **Interrogative** is the name applied to an adverb introducing a question. *Why,* in the sentence *Why are you laughing?* is an interrogative adverb. To this class belong *how, when,* and *where. Yes* and *no* are called **responsives.** *There,* used in such sentences as *There will be dancing,* is called an **expletive.** The Latin word from which *expletive* is derived means to "fill out." *There,* without adding to the meaning, fills out the sentence. Since it commonly stands first, it is sometimes called an **introductory adverb.** Familiarity with the names applied to various classes of adverbs is of little value. The names are given here mainly to suggest the wide range of adverbial usefulness.

Some adverbs, but by no means all, have degrees of comparison, formed by the endings *er* and *est,* or by adding the words *more* and *most, less* and *least.* A few are irregular, as is the case with adjectives. Here are sentences in which adverbs in the comparative and the superlative degree are used:

> The fire began to spread *more swiftly.*
> Step *livelier,* please.
> We will do so *most willingly.*

Adverbs present few difficulties, yet there are a few errors which call for attention.

1. There are no such adverbs as *anywheres, nowheres, somewheres,* and *someplace.* The correct forms for the first

three are *anywhere, nowhere, somewhere.* For *someplace,* in the sentence *I must have left it someplace,* use the word *somewhere.* It is, of course, correct to use *some place* (two words) in a sentence like the following: *We must find some place for our books.*

2. Since the expletive *there* often stands first in a sentence, where naturally the subject is expected, and since it appears to be singular rather than plural, it is often incorrectly followed by a singular verb when a plural verb is required. *There was three boys* is incorrect; for the subject is *boys,* a noun plural in number, and the plural subject calls for a plural verb. The sentence should read, *There were three boys.*

3. Adverbs are wrongly used as adjectives and adjectives as adverbs. The uneducated person may say *I sure did have a great time,* whereas he should say *I surely did have a great time.* Or he may say *How nicely it looks,* meaning *How nice it looks.*

4. Errors arise occasionally through the improper placing of adverbs. The natural position is after the verb, as in the sentence *We walked slowly.* Sometimes an adverb divides a verb phrase, as in the sentence *We could not hear.* Sometimes it comes first in the sentence, as in the following: *Cautiously we approached the crater.* There is, then, no one place where an adverb must be placed. And yet it is possible to place it so that the meaning of the sentence is in doubt. Notice this sentence: *He answered all the questions that were asked him promptly.* Does this mean that he answered all the questions promptly, or that he answered not all of the questions but merely those that were promptly asked? Care should be taken so to place the adverb that no doubt can arise as to what word it modifies.

5. Perhaps the most common error of all is the use of double negatives. This is illustrated in the sentence *I don't want no more. No* is a negative, and so is *not.* One

of the two is useless. The sentence should read *I want no more*, or *I don't want any more.*

- **Adverbs**
  - **Kinds**
    - Of time
    - Of place
    - Of manner
    - Of degree
    - Interrogative
    - Responsive (yes, no)
    - Expletive (there)
  - **Property**
    - **Degree**
      - Positive
      - Comparative
      - Superlative
  - **Use** — To modify verbs, adjectives, and other adverbs

EXERCISES

1

Pick out the adverbs. Which ones modify verbs and which modify adjectives or adverbs? Which are used practically independently?

1. He answered fearlessly. 2. We approached most cautiously. 3. She was radiantly happy. 4. Now you may go. 5. Why do you smile? 6. Here and there were children playing. 7. There will be rain before morning. 8. I do not know his name. 9. Yes, you may go too. 10. Immediately he opened the door. 11. The aunts were continually hovering around her. 12. "Why," asked he, "can you not send some one in your place?" 13. Next came the clowns and then the band. 14. What happened once may happen again. 15. My plan, moreover, is very simple.

2

Improve the following sentences by placing the adverbs nearer the words they modify.

1. She had only been gone a few minutes. 2. The dog almost seems human. 3. Try only to see the bright side. 4. The sun drove all the clouds away that the wind had gathered. 5. The expert wrestler can practically throw his antagonist in any way that he chooses. 6. She had only been present three days. 7. He expressed his willingness to go repeatedly.

3

Which of the italicized words is the correct one to use?

1. Let's go *somewhere somewheres*. 2. We were *near nearly* starved. 3. I *sure surely* thought we should founder. 4. The car rides *easy easily*. 5. How *beautiful beautifully* the lake looks. 6. You will find the book in the library *someplace somewhere*. 7. Hurry! I'm *nearly near* starved. 8. Did you sleep *good well*? 9. "How are you feeling, Jim?" I asked. "*Fine finely*," he replied. 10. Our patient says he is feeling *bad badly* again. 11. I don't want *no any* dinner. 12. We won the game *easy easily* enough. 13. *Like likely* as not we'll meet them on the way. 14. You didn't have *but only* three. 15. Doesn't she sing *sweet sweetly*! 16. I've got something *awful awfully* tragic to tell you. 17. Did I have a good time? I *sure surely* did. 18. There *was were* four of us in all.

4

Keeping in mind the rules for spelling, form adverbs from the following: awful, capital, clumsy, comical, apology, athlete, accident, annual, immense, brute, enthusiastic.

5

Give a brief talk to the class on one of the following topics: (1) *Adverbs, and how they are used;* (2) *Common errors in the use of adverbs.*

VII

VERBS

The verb is the predicate-forming part of speech, without which no assertion can be made, no question asked, no command given. It is like a locomotive, lacking which the freight cars and passenger coaches of speech cannot move. This we learn at an early age, and also that it often takes a number of verbs working together to set in motion even a short sentence — just as sometimes two or more engines are necessary to haul a train up a steep grade. Usually in such cases there is one principal verb, which ordinarily comes last, the rest being but helpers, or **auxiliaries**, as they are called. In the sentence *It must have been snowing*, the principal verb *snowing* is assisted by the three auxiliaries *must*, *have*, and *been*. Such a combination, however, is commonly thought of as a single verb. We may say correctly, "The predicate of this sentence is the verb *must have been snowing*," or "The predicate of this sentence is the **verb phrase** *must have been snowing*." (See Exercise 1.)

We have noted that nouns, pronouns, adverbs, and adjectives may be made to express different meanings through inflection. *Man* is thus inflected into *men*, *sweet* into *sweeter*, each inflection producing a new shade of thought. Verbs also have inflected forms. Thus we have not only *fly* but *flies*, *flew*, *flown*, and *flying*. By means of such inflections and by means of auxiliaries a verb can be changed in many ways to make it fit neatly into this sentence and that, and express various shades of meaning. In this

way it expresses **person, number, tense, voice,** and **mood.** Conjugating a verb means giving all its forms. Perhaps the simplest way to master the little vocabulary of terms used in talking about verbs, terms that must be employed in explaining how to use verbs correctly, will be to conjugate a typical verb. Such a display, serving as a pattern, will at least be convenient for reference.

CONJUGATION OF THE VERB *HELP*

Principal parts: help, helped, helped

INDICATIVE MOOD

ACTIVE VOICE	PASSIVE VOICE
Present tense	
I[1] help	I am helped
you help	you are helped
he helps	he is helped
we help	we are helped
you help	you are helped
they help	they are helped
Past tense	
I helped	I was helped
you helped	you were helped
he helped	he was helped
we helped	we were helped
you helped	you were helped
they helped	they were helped

[1] The pronouns are used to indicate person. Instead of *he* we may substitute *she, it,* or any appropriate noun.

Future tense

I shall help	I shall be helped
you will help	you will be helped
he will help	he will be helped
we shall help	we shall be helped
you will help	you will be helped
they will help	they will be helped

Present perfect tense

I have helped	I have been helped
you have helped	you have been helped
he has helped	he has been helped
we have helped	we have been helped
you have helped	you have been helped
they have helped	they have been helped

Past perfect tense

I had helped	I had been helped
you had helped	you had been helped
he had helped	he had been helped
we had helped	we had been helped
you had helped	you had been helped
they had helped	they had been helped

Future perfect tense

I shall have helped	I shall have been helped
you will have helped	you will have been helped
he will have helped	he will have been helped
we shall have helped	we shall have been helped
you will have helped	you will have been helped
they will have helped	they will have been helped

IMPERATIVE MOOD

Present tense

help	be helped

Subjunctive Mood

Present tense

if [1] I, you, he help	if I, you, he be helped
if we, you, they help	if we, you, they be helped

Past tense

if I, you, he helped	if I, you, he were helped
if we, you, they helped	if we, you, they were helped

Present perfect tense

if I, you, he have helped	if I, you, he have been helped
if we, you, they have helped	if we, you, they have been helped

Past perfect tense

if I, you, he had helped	if I, you, he had been helped
if we, you, they had helped	if we, you, they had been helped

Infinitives

ACTIVE: *Present*, to help; *perfect*, to have helped

PASSIVE: *Present*, to be helped; *perfect*, to have been helped

Participles

ACTIVE: *Present*, helping; *past*, helped; *perfect*, having helped

PASSIVE: *Present*, being helped; *past*, helped; *perfect*, having been helped

Gerund

helping

The terms **person** and **number** are already familiar through our study of nouns and pronouns. Not all verbs have dif-

[1] The *if* is not a part of the verb, but it is commonly found introducing a subjunctive.

Future tense

I shall help	I shall be helped
you will help	you will be helped
he will help	he will be helped
we shall help	we shall be helped
you will help	you will be helped
they will help	they will be helped

Present perfect tense

I have helped	I have been helped
you have helped	you have been helped
he has helped	he has been helped
we have helped	we have been helped
you have helped	you have been helped
they have helped	they have been helped

Past perfect tense

I had helped	I had been helped
you had helped	you had been helped
he had helped	he had been helped
we had helped	we had been helped
you had helped	you had been helped
they had helped	they had been helped

Future perfect tense

I shall have helped	I shall have been helped
you will have helped	you will have been help
he will have helped	he will have been helpe
we shall have helped	we shall have been help
you will have helped	you will have been help
they will have helped	they will have been hel

IMPERATIVE MOOD

Present tense

help	be helped

[redacted]

ferent forms to indicate person and number; but when there are such forms, care should be taken to employ the right ones, for thus runs the rule: **A verb agrees with its subject in person and number.** We do not say *I helps* but *I help*, for *help* is the first person form of the verb. Similarly we do not say *He were present* but *He was present*, *was* being the singular form of the verb.

Tense means time. Through inflection and through employing auxiliaries, six different kinds of time are expressed.

Present: I help	Present perfect: I have helped
Past: I helped	Past perfect: I had helped
Future: I shall help	Future perfect: I shall have helped

Present, past, and future need no explanation, for they are words that we employ commonly. Present perfect means completed at the time the assertion is made, past perfect means completed prior to the time the assertion is made, and future perfect means completed at some time after the assertion is made. Perfect, then, means simply *completed;* present, past, and future are added merely to give the time of completion.

What is meant by **voice** is shown in the following sentences:

I shot the bear.

The bear was shot by me.

These two sentences state the same fact, but in different ways. The subject *I*, in the first sentence, is represented as the actor or doer; in the second sentence the subject *bear* is not represented as acting but as acted upon, or as receiving the action. The verb in the first sentence is said to be in the **active voice.** The verb in the second sentence is said to be in the **passive voice.** Not all verbs can be used in the passive voice. For example, we say *Day dawned*, but we do not say *Day was dawned.* Here is a display call-

ing attention to the fact that the active forms and the passive differ from one another:

Active voice	*Passive voice*
Present: I help	I am helped
Past: I helped	I was helped
Future: I shall help	I shall be helped
Present perfect: I have helped	I have been helped
Past perfect: I had helped	I had been helped
Future perfect: I shall have helped	I shall have been helped

Mood means manner. There are three moods, the **indicative**, the **imperative**, and the **subjunctive**. They are illustrated in the following sentences:

1. Indicative: You *are going.*
2. Indicative: *Are* you *going?*
3. Imperative: *Go*, sir.
4. Subjunctive: I wish he *were going.*
5. Subjunctive: If I *were* he, I'd go.

All five sentences have to do with the idea of going, but the mood or manner is not the same in all. The first makes a plain statement in the ordinary, straightforward manner. There is no doubt expressed; it is stated as a certainty that the person represented by the pronoun *You* is going. The verb in this sentence is in the indicative mood, the mood employed in making statements of fact and also in asking questions. The imperative mood, represented by the verb *Go* in the third sentence, needs no explanation. It is the mood of commanding and entreating. But notice carefully the fourth and fifth sentences. From the way the fourth sentence reads we know that the person represented by the pronoun *he* is not going at all, but that the one speaking, thinking about this person, merely expresses a wish for that which is not to be. *I wish*, to be sure, makes an assertion, and is therefore in the indicative mood, but *were*

going makes no assertion. It expresses merely something thought of. *Were going* is in the subjunctive mood. In the fifth sentence a condition contrary to fact appears, an impossibility, something merely imagined, not actually true. The verb *were* is in the subjunctive. The subjunctive mood, then, is not the mood or manner of plain assertion and question, but of wishes and make-believe. This explanation is incomplete, for the subjunctive is used in still other cases; but it is all that is needed. You will note from the conjugation of the verb *help* that the subjunctive forms differ in but few cases from the indicative, and perhaps it has occurred to you that they are not in common use. That is true.

The above explanation of the terms person, number, tense, voice, and mood should aid you to understand a little better the conjugation of the specimen verb *help*. Please read through the entire conjugation again at this point. Three terms, however, remain unexplained — participle, infinitive, and gerund.

What is the **infinitive?** It is a most interesting form of the verb, seldom difficult to recognize, since *to* usually accompanies it, though sometimes the preposition is omitted. The infinitive is used in many different ways, some of them difficult to explain, but it may be defined loosely as a **verbal noun;** for although it may have adverbial modifiers and may even take an object, it can be used like a noun, serving as subject or object. Notice the following sentences:

1. *To help* was a great pleasure.
2. *To help* the others was a great pleasure.
3. I wanted *to help.*
4. Every one should *help.*

In the first sentence the infinitive is used as subject. In the second sentence it not only serves as subject but takes an object — *the others.* In the third the infinitive is the

object of the verb *wanted*. In the fourth, with *to* omitted, it aids in making up the verb phrase *should help*. Because it can thus serve in double capacity, like a man who has mastered two trades, the infinitive is exceedingly useful in sentence-building. But it has one weakness. Although it is part verb, it cannot, without the aid of auxiliaries, make a statement, ask a question, or give a command, even with the help of a noun. It merely " names the action " of the verb, or gives its root idea. For this reason, when we wish to refer to a verb by name, we commonly use its infinitive form. Thus we speak of the verbs *to go*, *to have*, *to run*, *to be*.

The **participle** may be defined as a verbal adjective. Like the infinitive, it may take adverbial modifiers, or it may have an object. Like the infinitive, it is exceedingly useful in forming verb phrases. But it may also serve like an adjective, modifying substantives. Here are illustrations:

1. He has been *helped*.
2. The *frightened* child ran.
3. The boys, *having done* all that they could, went home.

In the first sentence the participle *helped* forms part of a verb phrase. In the second it serves as an adjective modifying *child*. In the third the participle *having done* modifies *boys*. Notice that it also has an object. But the participle too has its weakness. It cannot, even with the aid of a noun, make a statement, ask a question, or give a command. To do this it must have the help of an out-and-out verb. *The boys having done all that they could* is not a complete sentence.

The **gerund** is, like the infinitive, a verbal noun, ending in *ing*. We may form one from almost any verb. Many gerunds are in such common use that, quite properly, we regard them as nouns pure and simple. In talking about the sentence *Walking is good exercise*, we call *Walking* a

noun, for no trace of the verb is prominent in the word. But in the sentence *Walking rapidly keeps one warm*, since *walking*, verb-fashion, has an adverbial modifier, we may call *walking* a gerund; for no noun takes an adverbial modifier.

Verbs may be classified roughly as **transitive** and **intransitive**. A verb is transitive when it requires an object to complete its meaning. It is intransitive when no object is required.

Transitive: Jack built a house.
Intransitive: The sun shines.

Some verbs are always used intransitively; others may be used either way. (See Exercise 16.)

Verbs are also classified as **regular** and **irregular**, according to the way the past tense and the past participle are formed. A verb is regular if its past tense and past participle are formed by adding *d* or *ed*, as is the case with the verb *help*. Irregular verbs commonly change a vowel in the root or simplest form, either in the past tense or in the past participle or in both, and some add *n* or *en* to form the past participle.

Regular: laugh, laughed, laughed
Regular: believe, believed, believed
Irregular: eat, ate, eaten
Irregular: shake, shook, shaken

There are, however, many confusing cases, so that it is sometimes difficult to tell whether a verb should be classed as regular or irregular. But fortunately this is of little importance, provided the principal parts are known. By **principal parts** we mean the present, past, and past participle forms; for if these are known, the remaining forms are easily supplied. (See Exercise 2.)

In addition to **transitive** and **intransitive**, **regular** and **irregular**, still other terms are used in talking about verbs. We have already used the term **auxiliary**. The auxiliaries are **irregular verbs** used mainly in building up verb phrases. With three exceptions they have no infinitives and participles. Here are the principal ones:

Present	*Past*	*Past Part.*	*Present*	*Past*	*Past Part.*
be (am)	was	been	do	did	done
have	had	had	may	might	
can	could		shall	should	
must			will	would	
ought					

Progressive is a term applied to such forms as *am helping*, *was helping*, etc., which represent the action as going on. Here are the first person indicative forms of the verb *help:*

Active	*Passive*
I am helping	I am being helped
I was helping	I was being helped
I shall be helping	I shall be being helped
I have been helping	(Progressive forms are seldom
I had been helping	used in the passive except in
I shall have been helping	the present, past, and future.)

Emphatic is a term applied to such forms as *do help* and *did help*. The assertion *I do think he should tell* is more emphatic than the assertion *I think he should tell*, especially if *do* is stressed. But the so-called emphatic forms are not always used for emphasis, especially when coupled with the adverb *not*. Thus we say, without necessarily emphasizing the assertion, *I did not help*.

(Take up at this point Exercises 1–4, 16.)

The following display may prove convenient for reference:

- Verbs
  - Kinds
    - Transitive, intransitive
    - Regular, irregular
  - Forms
    - Voice: active, passive
    - Mood: indicative, imperative, subjunctive
    - Non-modal forms: infinitive, participle, gerund
    - Tense: present, past, future, present perfect, past perfect, future perfect
    - Person: first, second, third
    - Number: singular, plural
  - How used
    - Modal forms: To furnish the essential part of the predicate
    - Infinitives: In various ways, like nouns, yet retaining part of the force of verbs
    - Participles: In various ways, like adjectives, yet retaining part of the force of verbs
    - Gerunds: Like nouns, yet retaining part of the force of verbs

Errors in the use of verbs are very common. Some are perhaps excusable, for the verb is by far the most difficult part of speech to master; but many are due to mere carelessness. We do not stop to think; and having permitted ourselves to make certain errors over and over again, the habit becomes fixed. There are eight cases of misuse which should receive careful attention.

First error: We disregard the rule which states that the verb agrees with its subject in person and number. (See Exercise 15.)

Right	*Wrong*
We were late.	We was late.
Were you late?	Was you late?
There were two boys absent.	There was two boys absent.

Errors of this sort are usually due to pure carelessness; we know better. We know that the introductory adverb *there*

has nothing to do with the number of the verb, for it is not the subject. We know perfectly well how to conjugate the past tense of the verb. See how natural the correct forms look:

I was	I wasn't	was I?	wasn't I?
you were	you weren't	were you?	weren't you?
he was	he wasn't	was he?	wasn't he?
we were	we weren't	were we?	weren't we?
you were	you weren't	were you?	weren't you?
they were	they weren't	were they?	weren't they?

The rule for agreement is also commonly violated when the auxiliary verb *to do* is employed.

Right	*Wrong*
He doesn't seem happy.	He don't seem happy.
Doesn't he seem happy?	Don't he seem happy?

Evidently it is the contraction that misleads; for we never think of saying *He do not seem happy*, nor *Do not he seem happy?*

Second error: We employ corrupt tense forms, especially ain't, hain't, busted, drownded, throwed, *and* swimmed.

The latest edition of Webster's dictionary brands *ain't* as illiterate and *hain't* as vulgar. They are, it is true, commonly employed by many good people who do not know that there are better forms, and by others who do not care. It is for each to decide whether he will follow their example or will set them an example, just as it is for each to decide whether he will comb his hair and keep his nails clean. There is no objection whatever to the use of contractions. Here are the correct forms: *I'm not, you're not, he's not, we're not, they're not; I haven't, you haven't, he hasn't, we haven't, they haven't.* The principal parts of the remaining four verbs are as follows:

burst	burst	burst	throw	threw	thrown
drown	drowned	drowned	swim	swam	swum

To this class of errors belongs also the very common substitution of the word *of* for the word *have*. *Of* is a preposition, not a verb. Place the correct forms and the incorrect side by side, and it seems strange enough that there should ever be such a substitution.

Right	*Wrong*
He may have done it.	He may of done it.
He must have done it.	He must of done it.
He should have done it.	He should of done it.
He ought to have done it.	He ought to of done it.

Third error: Either through carelessness or through not knowing the principal parts of verbs, we employ tense forms incorrectly. (See Exercises 5–6.)

For example, the present tense is used for the past, as in the following sentences:

While we were hesitating, Jim *come* along.
He *give* Pete a push and into the water he went.
At first it was hard, but we soon *become* used to it.
He *eat* his dinner in silence.

That these are incorrect forms for the past tense is seen at a glance, yet how commonly we hear them. Take a long look at the principal parts of these simple verbs:

come	came	come	give	gave	given
become	became	become	eat	ate	eaten

Similarly the past participle is substituted for the past tense form and the past tense form for the past participle. First examine the principal parts of these ten verbs:

do	did	done	begin	began	begun
run	ran	run	ring	rang	rung
see	saw	seen	shrink	shrank	shrunk
sing	sang	sung	spring	sprang	sprung
swim	swam	swum	drink	drank	drunk

With these in mind, do you not see at once that the following sentences are incorrect as to their verbs?

I *done* it.
He *run* for first base.
I *seen* him do it.
We *sung* America.
They *swum* the river.
It *begun* to rain.
Pretty soon the bell *rung*.
He *shrunk* from the undertaking.
He *sprung* to the running-board.
We *drunk* it all up.

Can you not see that in each case the past participle form has been substituted for the past tense?

Now study the principal parts of ten more verbs, troublesome in that they tempt one to substitute the past tense form for the past participle.

drive	drove	driven	shake	shook	shaken
take	took	taken	write	wrote	written
break	broke	broken	hide	hid	hidden
forget	forgot	forgotten	freeze	froze	frozen
go	went	gone	steal	stole	stolen

Wrong	*Right*
Tom had *drove* them away.	Tom had *driven* them away.
We had our pictures *took*.	We had our pictures *taken*.
This one is *broke*.	This one is *broken*.
He must have *forgot*.	He must have *forgotten*.
He must have *went* home.	He must have *gone* home.
It was all *shook* to pieces.	It was all *shaken* to pieces.
He must have *hid*.	He must have *hidden*.
I was almost *froze*.	I was almost *frozen*.
I suspect he had *stole* it.	I suspect he had *stolen* it.

One more case belongs to this type of error. It consists in employing the past tense where the meaning calls for the past perfect, since the act described is completed in past time. Here are examples:

Right	*Wrong*
I wanted very much to go to New York, for I *had* never *been* there.	I wanted very much to go to New York, for I *was* never there.
Before retiring, I recorded in my diary how we *had spent* the day.	Before retiring, I recorded in my diary how we *spent* the day.
We *had been* in Boston three years when it became necessary for me to go to work.	We *were* in Boston three years when it became necessary for me to go to work.

Fourth error: We confuse the indicative and subjunctive forms of the verb to be. (See Exercise 14.)

First study the forms of the two moods placed side by side.

Indicative Mood		Subjunctive Mood	
		Present tense	
I am	we are	if I be	if we be
you are	you are	if you be	if you be
he is	they are	if he be	if they be
		Past tense	
I was	we were	if I were	if we were
you were	you were	if you were	if you were
he was	they were	if he were	if they were

Note the differences. In the present subjunctive there is but one form, and the same is true of the past subjunctive, whereas in the indicative mood there are five forms. But the indicative is in such constant use that these forms are very familiar. Evidently confusing the two moods is due

mainly to inability to tell when the subjunctive should be employed. One error, however, must be due to pure carelessness. This error is illustrated in the sentence, *Be you going to the game?* The correct way of expressing the question is *Are you going to the game?* It is a straightforward question and there is no reason why the subjunctive should be employed. But the most common error is that in which *were* and *was* are confused. *If I was* and *if I were* do not mean the same thing. The former expresses a simple condition in past time; the latter does not necessarily have anything to do with past time, but sets forth that which is merely thought of, and may be a condition contrary to fact. Note these sentences:

If the day was clear, they must have enjoyed the trip.
If the day were clear, they might enjoy the trip.

The first sentence states merely what, probably, happened under a given condition. It has to do with past time. It does not suppose something that is not true. In the second sentence there is an element of make-believe. The day, we know at once, is not pleasant, but the speaker imagines what might happen were the day different. Thus we say *I wish I were strong*, not *I wish I was strong*. The following rule covers the use of the two moods in their past tense forms:

Use the past tense of the indicative to express past time. Use the past tense of the subjunctive to express the idea of uncertainty, extreme doubt, or condition contrary to fact.

Fifth error: We confuse **shall** *and* **will**, **should** *and* **would**, **may** *and* **can**. (See Exercises 8–13.)

Shall and **will** perform double duty, sometimes expressing future time and sometimes volition. By volition is meant an act of the will. When we promise to do a thing, or threaten to do it, or express a determination to do it, we are exercising the will. That is, we are exercising volition.

That there is a difference between expressing future time and expressing volition is readily seen in the following sentences:

Future time	*Volition*
I shall leave at seven o'clock.	I will leave at seven o'clock.
You will leave at seven o'clock.	You shall leave at seven o'clock.
He will leave at seven o'clock.	He shall leave at seven o'clock.

I will leave means *I promise to leave; You shall leave* means *I am determined that you shall leave,* or else *I promise that you may leave.* All three of the sentences in the right-hand column express acts of the will on the part of the speaker. The three sentences in the left-hand column merely express future time. They are definite statements of future certainties, or what the speaker assumes to be certainties. Three rules cover nearly all troublesome cases:

I. To express a simple future, use *shall* with the first person, *will* with the second and third.

II. To express volition, use *will* with the first person, *shall* with the second and third.

III. In questions, use *shall* with the first person always. With the second person and the third, use *shall* when *shall* is expected in the answer and *will* when *will* is expected in the answer.

Thus we have the following conjugations:

Future time		*Volition*	
I shall	we shall	I will	we will
you will	you will	you shall	you shall
he will	they will	he shall	they shall

Shall in answer		*Will* in answer	
shall I?	shall we?	shall I?	shall we?
shall you?	shall you?	will you?	will you?
shall he?	shall they?	will he?	will they?

(See Exercises 8, 9.)

Should and **would** are really the past tense forms of *shall* and *will*, though we seldom think of them as such. *Should* is sometimes used to express the idea of duty, as in the sentence *We should be charitable;* and *would* is sometimes used to express the idea of accustomed action, as in the sentence *We would hear the swallows chattering in the big chimney.* When thus used, they cause no trouble. But they are also employed like *shall* and *will* and in a general way follow the same rules, *should* corresponding to *shall* and *would* to *will.* That is, *would* is used with the first person and *should* with the second and third to denote volition; otherwise *should* is used with the first person and *would* with second and third. This rule does not always hold, but fortunately the exceptions give no trouble and need not be stated. Errors do occur, however, in indirect discourse. By **indirect discourse** is meant reported statements of another where the exact words are not given. But illustrations are better than definitions.

Direct discourse: He said, "I shall be sixteen tomorrow."
Indirect discourse: He said he should be sixteen tomorrow.
Direct discourse: He said, "I will help him."
Indirect discourse: He said he would help him.

Notice that, in turning a sentence from direct discourse to indirect, *shall* becomes *should* and *will* becomes *would.* Although there are exceptions, the following rule is a safe one to follow:

Where *shall* would be used in direct discourse, use *shall* or *should* in indirect discourse. Where *will* would be used in direct discourse, use *will* or *would* in indirect discourse. (See Exercises 10, 11.)

Can denotes ability. When a boy says *I can do it,* he means that he is able to do it. When he asks *Can I do it?* he asks your opinion in regard to his ability to do it. **May** denotes a wish, as in the sentence *May you have a good time,*

boys. Sometimes it denotes possibility, as in the sentence *He may be in the garden, but I am not sure.* Its most common use, however, and the one which leads to confusion between *can* and *may,* is to denote permission. *May I do it?* means *Will you permit me to do it?* Hence the rule: **Use *can* to denote ability, *may* to denote permission.** (See Exercises 12, 13.)

Sixth error: We confuse verbs similar in form but different in meaning. (See Exercise 7.)

Here are verbs which call for close attention:

flow	flowed	flowed	Rivers flow.
fly	flew	flown	Birds fly.
lay	laid	laid	To lay means to deposit or put down.
lie	lied	lied	To lie is to tell a falsehood.
lie	lay	lain	This verb means to recline.
lose	lost	lost	Things lost cannot be found.
loose	loosed	loosed	When a thing is loose, it needs tightening, perhaps.
set	set	set	To set means to place.
sit	sat	sat	We sit in chairs; we do not set in them.

How simple it is to point out these distinctions, yet how easy it is to forget them when talking or writing!

Seventh error: We forget that the verb to be (am, was, been) *is intransitive and cannot take an object.*

Right	*Wrong*
It was he.	It was him.
It must have been they.	It must have been them.
He thought it was we.	He thought it was us.

Unfortunately this error is so common that the incorrect forms sound, to many ears, correct. But that does not make them correct.

Eighth error: Through careless placing of participles, we sometimes say what we do not mean. (See Exercise 17.)

Clinging to the Italian's arm I saw a little monkey.
I saw a little monkey clinging to the Italian's arm.

These two sentences do not mean the same thing. The participle should be so placed that there can be no doubt concerning what substantive it modifies.

EXERCISES

1

Pick out the verbs. When the parts of a verb phrase are scattered, be careful not to overlook any of the auxiliaries.

Pick out the principal verb in each verb phrase; that is, pick out the verb which names the action.

Pick out the noun or pronoun which goes with each verb, serving as its subject.

1. Rain fell during the night. 2. The music grew louder and came nearer. 3. Where have you been? 4. Should this be returned to the owner? 5. Take this to Mr. Brown, if you are going by his house. 6. Don't drop it. 7. There are several who cannot go. 8. What did he say to that? 9. You should not go if you think it might offend the others. 10. We might have guessed that the green boughs would not burn. 11. May it not be true that he has been unavoidably detained? 12. "Go!" shouted the starter, and off they flew. 13. The gas-lamps were being lighted on the bridge, and Mr. Trail was getting into his street-coat for his call on Mr. Brown, when Tammy put his head in at the door of the restaurant.

14. My Friends: No one, not in my position, can appreciate the sadness I feel at this parting. To this people I owe all that I am. Here I have lived more than a quarter of a century; here my children were born, and here one of them lies buried. I know not how soon I shall see you again. A duty devolves upon me which is, perhaps, greater than that which has devolved upon any other man since the days of Washington. He never would have succeeded except by the aid of Divine Providence, upon which he at all times relied. I feel that I

cannot succeed without the same Divine aid which sustained him, and on the same Almighty Being I place my reliance for support; and I hope you, my friends, will all pray that I may receive that Divine assistance, without which I cannot succeed, but with which success is certain. Again I bid you an affectionate farewell.

LINCOLN'S Farewell to the Citizens of Springfield

2

Study the following table so thoroughly that, if a principal part of any verb is given, you can without hesitation supply the remaining parts.

Present	*Past*	*Past Part.*	*Present*	*Past*	*Past Part.*
am	was	been	lie	lay	lain
begin	began	begun	loose	loosed	loosed
bite	bit	bitten	lose	lost	lost
break	broke	broken	ride	rode	ridden
burst	burst	burst	ring	rang	rung
come	came	come	run	ran	run
do	did	done	see	saw	seen
drink	drank	drunk	set	set	set
drive	drove	driven	shake	shook	shaken
drown	drowned	drowned	shrink	shrank	shrunk
eat	ate	eaten	sing	sang	sung
flow	flowed	flowed	sink	sank	sunk
fly	flew	flown	sit	sat	sat
forget	forgot	forgotten	spring	sprang	sprung
freeze	froze	frozen	steal	stole	stolen
give	gave	given	swear	swore	sworn
go	went	gone	swim	swam	swum
hear	heard	heard	take	took	taken
hide	hid	hidden	throw	threw	thrown
lay	laid	laid	write	wrote	written

3

Conjugate the verb take *in the indicative mood, active voice, all tenses.*

Conjugate the verb hide *in the indicative mood, passive voice, all tenses.*

Conjugate the verb fly *in the indicative mood, active voice, all tenses, employing the progressive forms.*

Conjugate the verb forget *in the indicative mood, active voice, present and past tenses, employing the emphatic forms.*

4

Give the following forms, using the indicative mood.

1. Past tense, active voice, of *come, give, become, eat, lead, do, ring, shrink, sink, spring, throw.*

2. Past tense, passive voice, of *drown, throw, hide, sink.*

3. Present perfect tense, active voice, of *do, shake, take, ride.*

4. Past perfect tense, active voice, of *drive, eat, freeze, shrink, hide, go, take, write, begin, come, lay.*

5. Past perfect, passive voice, of *break, forget, lay, shake, bite.*

6. Present and past participles of *become, begin, write, bite, forget, lay, lie, lose, swim.*

Change I wasn't happy *to an interrogative sentence and substitute* you *for* I. *Change* I don't mind *to an interrogative sentence and substitute* he *for* I.

5

Insert verbs as indicated, using active voice forms unless otherwise directed.

1. Soon he (past of *become*) suspicious. 2. We (past of *begin*) where they (past perfect of *begin*). 3. If you (passive past perfect of *bite*), you would not like it. 4. Did you say that his arm (passive past of *break*)? 5. We were delayed by a (past participle of *burst*) tire. 6. They (past of *come*) within an inch of hitting the traffic-policeman. 7. He (past of *do*) it; I (past of *see*) him when he (past progressive of *do*) it. 8. Did you say that he (past of *drink*) after all the rest (past perfect of *drink*)? 9. After we (past perfect of *drive*) another mile, we turned back. 10. He looked like a (past participle of *drown*) rat. 11. The servants (past of *eat*) after the others (past perfect of

eat). 12. The boy (past perfect of *forget*) all about it. 13. My fingers (progressive present of *freeze*); aren't yours almost (past participle of *freeze*)? 14. It happened after we (past perfect of *go*) for help. 15. Suddenly he (past of *give*) a shout. 16. He (past of *run*) for the nearest fire-alarm box. 17. There we (past of *sit*) till the train (past of *come*). 18. After we (past perfect of *shake*) the rug, we (past of *sing*) for joy. 19. The sinker (past of *sink*). 20. The dog (past of *spring*) at the man who (past perfect of *steal*) the coat. 21. What (past of *am*) you going to say?

6

Correct the following sentences:

1. After lunch we sung the latest popular songs. 2. He give ten dollars for the dog yesterday; I heared him say so. 3. When the storm broke, we all run for shelter. 4. As I done that, he looks at John and says, "Ain't he clever?" 5. They would of drove on for another hour, had it not have been for the rain. 6. I says to him, "Be you sure?" and he says, "Of course I be." 7. Isn't it about time we begun to get ready? 8. Do you know when he come to town? 9. She thanked him kindly for the favors he done her. 10. I am not sure where they are, but they may have went shopping. 11. I done the best I could. 12. He thinks he must of left it in the car. 13. If he had have known, he would have consented. 14. The message was from her father, who just arrived from Denver. 15. After I finished *Oliver Twist*, I begun *Barnaby Rudge*. 16. You had ought to of seen us. 17. This was the first time I was ever elected to office. 18. Hey, Bill, did you do your algebra yet? 19. After we were standing in line nearly an hour, we succeeded in getting tickets. 20. I couldn't imagine what happened to mother, for she had promised to meet me.

7

Rivers flow, birds fly. When we drop a glove, we are apt to lose it. We lie down, not lay down. We sit down, not set down. The sun, however, sets.

Supply the correct forms in the following sentences:

(Flow, fly) Where did the river formerly —? How long has it — in its present channel? If we say that the brook fairly flew by the door, do we mean simply that it — by the door? Will the water that has — by the mill never return? John carelessly said that the river over— its banks last spring. Of course he meant that it — its banks.

(Lay, lie) I think I will — down for a few minutes. Please — the blankets out in the orchard where you — them yesterday. How often have I — there this summer. Where is my book? I must have mis— it. Perhaps it — on the library table. I think you will find it — there. If any one should call, do not say that I am not at home; for that would be —.

(Lose, loose) I am always — things. This is the third thimble I have lost within a year. How much time one — while hunting for lost things. Do you ever — things? — things is one of my worst failings. By the way, isn't this bolt a little —? Please get a wrench and tighten it. But do not get it too tight; it should be a little —.

(Set, sit) He has — his heart on getting the prize, and has — up night after night to study. Do — down and let me tell you all about it. — your hat on the table. You wish a fan? — still and let me get one. I ought not to be — here using one myself without offering you one too. Will you excuse me a minute? Just before you came into the —- room, I — something on the stove. I'm afraid that if it — there much longer there will be trouble. What a hard cold you have! I mistrust you caught it by — on the grass while John was — out the shrubs.

(Lay, lie) The tree has — there many years. Let the book — where it is. I think I have — here long enough. We — at anchor till the storm blew over. In which direction — the east? The grounds were beautifully — out. When the culprits were caught, they — the blame on others. Speckle has — an egg in the box that — by the stable door. Will you not — down? He said that he would — down for a while; so we — his blanket in the shade. His only fault, he said, — in the one word ambition. Where the tree falleth, there must it —. Bantam lake — up among the Berkshires.

8

Show that the meaning of each of the following sentences changes according as shall *or* will *is supplied.*

1. — you attend the concert? 2. We — not disappoint you. 3. There — be no laughter. 4. — they wait for us? 5. He — read the book. 6. — he provide lunch? 7. I — drown if you do not help me. 8. He — drown if you do not help him. 9. You — drown if no one helps you. 10. I — be king. 11. We — reach New York before eight. 12. I — contribute ten dollars. 13. — you try for honors? 14. He reports that the train — wait for us. 15. What — Mrs. Grundy say? 16. — Kate go too? 17. They — see what I can do. 18. He says that you — be left behind. 19. He says that Tom — never take his boat again. 20. The heavens — reveal his iniquity, and the earth — rise up against him.

9

Supply shall *or* will, *whichever is correct, in the following sentences. Remember that in asking a question* shall *should always be used with the first person. With this exception, use* shall *when* shall *is expected in the answer,* will *when* will *is expected in the answer.*

1. We — need umbrellas, I think. 2. — we need umbrellas, do you think? 3. I — be sixteen tomorrow. 4. How — I know where to go? 5. I think they — be back before dark. 6. I — hope to see you often. 7. We — surely be lost. 8. You — surely be lost. 9. They — surely be lost. 10. How dark it grows! We — have rain before long. 11. Do you think we — have rain before long? 12. I think we — be asked to remain. 13. I — be greatly obliged if you — give Fido a bone. 14. If you — call at eight, I promise that you — find me at home. 15. I — have completed the task by Friday. 16. You — pardon me, I am sure. 17. — you be able to accompany us? 18. — we be allowed to take the books home? 19. How — we decide the question? 20. John tells me that you — be unable to go. 21. It is said that they — starve if food is not sent. 22. Ac-

cording to the weather report we — have rain tomorrow. 23. — we have time to purchase tickets? 24. What — you do if he declines to help us?

10

Supply should *or* would, *whichever you think correct, in the following sentences:*

1. I — like to help, and I — if I could. 2. I — be afraid to ride such a spirited horse. 3. I — be sorry to see him fail. 4. I — send him aid if I thought he — accept it. 5. Had I been in his position, I — have done the same. 6. Had we delayed a minute longer, we — have lost everything. 7. I — like to know who that man is. 8. We — be delighted to have you come. 9. I — prefer to have you go. 10. At this point I — like to ask a question. 11. If you were to call after six, you — find him at home. 12. If we were to start now, — we find him at home? 13. I — as lief do one thing as the other. 14. — we tell all that we know? 15. If we were to go now, — we have the pleasure of your company? 16. — you think that three quarts — be enough? 17. What — we do if the water supply — fail? 18. If I were to offend him, I — never forgive myself. 19. — you advise me to accept? 20. Even if I missed the train, I — be able to walk home.

11

Supply should *or* would, *whichever seems correct, in the following sentences:*

1. He said he — be sixteen tomorrow. 2. He said that you — go if there was room. 3. He asked if I — take him too. 4. He admitted that he — enjoy the ride. 5. I thought I — surely fail. 6. You thought you — surely fail. 7. I hoped that I — not be asked. 8. I know I — like golf. 9. I know you — like golf. 10. If you rescue the crew, you — be rewarded. 11. We planned that he — go by train. 12. He promised that the next lesson — be better prepared. 13. He thought he — be forced to tell the secret in spite of everything. 14. I thought

I — not like rowing, but I do. 15. Were I to fail, I — be discouraged. 16. We returned it lest he — think it had been stolen. 17. If you — speak to him, he — give you a courteous answer. 18. If it should rain, — you feel like going? 19. I — think he — try again. 20. If you — call me by my real name, you — oblige me.

12

Insert can *or* may *where they are needed in the following sentences:*

1. Father says I — take the boat. 2. He says I — sail it better than he. 3. — a dog climb a tree? 4. — we have some too? 5. — I go with the rest? 6. — he have it? 7. You — say that I did it; I give you permission to say so. 8. — it be true that the book was returned? 9. — I ask a favor? 10. — we have the pleasure of your company?

13

Explain the change in meaning according as can *or* may *is used in the following sentences:*

1. — I assist you? 2. — I ride the bicycle? 3. — you go with us? 4. — he talk French? 5. — they not see more than we? 6. He says you — do it. 7. You — go now. 8. — I depend on you? 9. I — say that he is honest. 10. — you say that he will do it?

14

Complete the following sentences by inserting was *and* were *where needed, in each case giving a reason for your choice. Remember that the indicative* was *is used with* if *to denote simple condition in past time; the subjunctive* were *to denote a mere supposition, or to present a state of affairs contrary to fact.*

1. If he — coming, he would be here by now. 2. If I — you, I should start at once. 3. If he — tardy, he should bring an excuse. 4. Would that it — true. 5. I wish I — with you. 6. He would seem stern — it not for a twinkle in his eye. 7. If

it — he, I failed to recognize him. 8. If it — he, we should recognize him. 9. Why, men, if the river — dry, I am able to fill it with my tears; if the wind — down, I could drive the boat with my sighs.

15

Point out the errors in agreement between verb and subject. Try in each case to give an explanation of how, possibly, the error came to be made. For example, did the writer assume that there, *coming before the verb, was a subject substantive in the singular number? Did he fail to see that the subject was a collective noun? Did he mistake for subject some noun standing nearer the verb than the real subject? Did he fail to think how a contracted form would look if it were given in full?*

1. Near the door was two chairs. 2. Six dollars and twenty-five cents were contributed. 3. Don't it look dark! 4. There's no two ways about it. 5. If each of the boys are closely watched, the secret of the trick will soon be discovered. 6. This house don't look quite so old as the other. 7. Two of us remained at home; so there was but two to go in the boat. 8. It will clear before eight; you see if it don't. 9. Home with all its comforts were soon forgotten. 10. Quickness as well as strength are needed. 11. To the captain and the manager of the team are due most of the credit. 12. Napoleon with his staff were standing near. 13. Two-thirds of the roof are already shingled. 14. There was so many attending the game that we could not get a seat. 15. Under these was two basket balls and a pair of boxing-gloves. 16. He don't know any better than to say "they ain't." 17. *Tales of a Wayside Inn* were written by Longfellow. 18. The dailies tell where and when there is to be bargain sales. 19. The mother, with her three daughters, were saved. 20. Every one of the articles were sold. 21. More than one has made the same mistake. 22. It happened while you was away. 23. A hundred feet of hose were rapidly run out. 24. We was having the time of our lives. 25. Each of the sticks were given a coat of walnut stain. 26. Mathematics were my favorite study. 27. Was you surprised to see mother? 28. There's two or three of us have seen strange sights.

16

Which of the verbs in the following sentences have objects and are therefore transitive? Which might be used transitively? Which are in the passive voice? Can a verb in the passive voice have an object?

1. That night a cold blow came on soon after sundown. 2. The equator was crossed on October first. 3. The steerage in which I lived was filled with coils of rope, spare sails, and old junk which had not been stowed away. 4. We sprang out of our bunks and hurried on deck. 5. The ax cut deep and the tree fell to the earth. 6. It seemed to Joe that he was bound upon the rim of a whirlpool of flame. 7. It was their custom to cruise in the swiftest boats they could find; and it must be remembered that their vessels, being small, could be propelled by sweeps when the wind failed them. 8. It was broad daylight, and the child still slept. 9. A wan ray of the December sun penetrated the window of the attic and lay upon the ceiling in long threads of light and shade. 10. All at once a heavily laden carrier's cart, which was passing along the boulevard, shook the frail bed, like a clap of thunder, and made it quiver from top to bottom.

17

What substantive does each verb-form ending in -ing *in the following sentences modify? Improve the sentences by changing the position of a participle, by substituting a clause for a participial phrase, or by making some other change.*

1. Having given our tickets to the usher, he conducted us to our seats. 2. After promising never to do it again, the policeman let little Tommy go. 3. Winding in and out between beautiful banks, many an exclamation fell from our lips. 4. Having had your bath and having been tucked between clean sheets, mother puts the room to rights. 5. He saw the form of the crouching bloodhound, his eyes glaring in the moonlight, his jaws open and poising for a spring. 6. After knocking at the door for several minutes, Lord V— let Kitty enter. 7. After

long considering what would become of me, the lid of the box suddenly opened. 8. I sailed on a first-class steamer, being equipped with the latest improvements. 9. Passing down the corridor, a doorway appears. 10. Going around to the back of the house, an old-fashioned well-sweep is seen. 11. Greedily cropping the grass by the side of the road, we could see a large red cow.

18

Explain to the class the following terms: (1) *active voice, passive voice, progressive forms, emphatic forms;* (2) *conjugation, principal parts, regular and irregular, transitive and intransitive.*

19

Give a brief talk to the class on each of the following: (1) Shall *and* will, (2) Should *and* would, (3) May *and* can, (4) *Indicative* was *and subjunctive* were.

20

Spell from dictation the following:

auxiliary	principal	intransitive	progressive
inflection	infinitive	participle	irregular

VIII

PREPOSITIONS AND CONJUNCTIONS

The preposition performs a double duty. It connects, and at the same time points out relationship. That is to say, it joins a substantive, which usually follows it, with some other word in the sentence, and indicates what the one has to do with the other. In the sentence *They live in trees*, the preposition *in* joins the noun *trees* with the verb *live*. We know what *They live* means, and we know what trees are, but what the one has to do with the other is explained by the preposition. Take away the prepositions from any paragraph and part of the meaning is lost; the nouns, verbs, and other parts of speech remaining may make but a jumble.

The substantive introduced by a preposition may be modified in many ways; so it happens that the group of words brought into the sentence by a preposition may be very large — larger even than all the rest of the sentence. Large or small, if introduced by a preposition, it is called a **prepositional phrase.** If such a phrase modifies a substantive, it is called an **adjective phrase;** if it modifies a verb, it is called an **adverbial phrase.** Rarely is a phrase used substantively, like a noun or a pronoun; yet we know that the preposition *to* is used with the verb in forming the infinitive, and that the infinitive is used substantively, as in the sentence *To remain seemed best.* But when it is so employed, we disregard the fact that *to* is a preposition and simply use the term infinitive.

Prepositions form but a small group, a hundred or so, not more than half of which are in common use. All are of the same kind; all perform the same duty. They are easily recognized, with possibly the following exception. Sometimes the burden of pointing out relationship is more than one small preposition can attend to; hence a pair work together, occasionally calling to their aid some other part of speech. Notice the following sentences:

He succeeded *by means of* hard work.
He failed *because of* his neglect.
Henry went *in place of* Mary.
They were to write to us *in regard to* this matter.
On account of heavy rains we were delayed a week.

The italicized words in these sentences have been employed so many times, each group to express a single idea, that we think of each group as a single word. We do not stop to pick it to pieces, just as we do not stop to pick to pieces a verb phrase. There are many such prepositional groups. (See Exercise 1.)

Five errors may arise in connection with prepositions or prepositional phrases.

1. *The rule is disregarded which states that the object of a preposition is in the objective case.* (See Exercise 9.)

This error is made not through ignorance of the rule, for no one thinks of saying *Give this to he,* but through failure to see that some pronoun is governed by the preposition. Notice the following:

Wrong	*Right*
Who shall I give this to?	*Whom* shall I give this to?
He gave candy to Mary and *I*.	He gave candy to Mary and *me*.

In the first sentence, the preposition and the pronoun it governs are separated by four intervening words, in the

second by two words — enough to make the error possible through carelessness.

2. *The wrong preposition is used.*

In, into There is a difference in meaning between *He fell in the water* and *He fell into the water.* We must be out of the water first before we can fall *into* it; we may fall *in* the water after wading in. Strictly speaking, *Come in the house* means *Put the house around you and come. Come into the house, please,* is what the mother should say to her son as she calls from the window. And yet she may say *Come in, now.*

Between, among *Between* is used only where two are concerned. We divide fruit *between* Charles and Tom; we distribute fruit *among* Charles, Tom, Mary, and the rest. Remember, too, that it is incorrect to say of a fence that there are pickets *between each post.* We should say *There are pickets between the posts.*

Beside, besides At church Mary sits *beside* her mother. There may be others *besides* these two in the family pew. *Beside* means *next to;* either *beside* or *besides* means *in addition to.*

Off, of, from The careful writer will not say *I got this off Tom,* but *I got this of Tom,* or *I got this from Tom.*

From, than After *different, from* should be used. One tree is *different from* another, not *different than* another.

3. *Prepositions are used needlessly.* (See Exercise 3.)

Here are examples illustrating this fault:

Wasteful	*Economical*
Where are you living *at?*	Where are you living?
Where are you going *to?*	Where are you going?
I don't remember *of* seeing it.	I don't remember seeing it.

4. *Prepositional phrases are sometimes carelessly placed.* In a pupil's composition occurs this sentence: *Lincoln*

wrote his speech while riding to Gettysburg on a scrap of brown paper. In another composition we are told that *Mr. Roosevelt was shot in the middle of his campaign.* The sentences might better read, *Lincoln wrote his speech on a scrap of brown paper, while riding to Gettysburg,* and *In the middle of his campaign, Mr. Roosevelt was shot.* (See Exercise 2.)

5. Across, until, *and* till *are commonly misspelled.*

Take a long look at these simple words. Notice that in the first there is but one *c* and no *t*. Spell this word fifty times. Write it fifty times. Make up your mind never to misspell it again. Then notice the difference between *till* and *until*. The two words mean the same, but *till* and the last syllable of *until* are not spelled alike. Perhaps sometime they will be, but meanwhile follow the dictionary.

Prepositions	Kinds: One kind only Forms: No inflections Use: To introduce phrases, showing the relation of a substantive to some other word in the sentence

Conjunctions connect single words, phrases, clauses, and even complete sentences. Unlike prepositions, they do not take objects. There are two kinds, **coördinate** and **subordinate.** The **coördinates** connect words or word-groups which have the same grammatical relations; the **subordinates** introduce subordinate — that is to say dependent — clauses. The principal coördinates are *and, but, for, or, nor.* The principal subordinates are *if, unless, except, that, because, since, although, as,* and *than.* A number of words, prominent among which are *when, while,* and *where,* are also classed as subordinates, and are sometimes called **adverbial conjunctions,** because, in addition to joining, they convey, like adverbs, the idea of time and place. Besides these there are a number of **phrasal conjunctions,** including *as soon as, as long as, in order that, as though, as if,*

word-groups which we do not stop to analyze. They, too, are subordinate conjunctions.

A few conjunctions are commonly used in pairs, and when so used they are called **correlatives.** The principal ones are *both — and, either — or, neither — nor, whether — or.* Notice that *neither* and *or* are not correlative.

Conjunctions are comparatively few in number, and they are easily distinguished from the other parts of speech. Sometimes difficulty is experienced in determining whether a conjunction is coördinate or subordinate. By way of getting clearly in mind how the two kinds differ in the work that they do, study the following sentences:

Jack *and* Jill went up the hill.
You take this one *and* I will take that one.
You can go by train *or* by boat.
When it grows cold *and* food gets scarce, the birds migrate.

The two words joined by *and* in the first sentence have the same grammatical relation; each is related in the same way to the verb *went.* In the second sentence the conjunction joins the two members of a compound sentence. Because members of a compound sentence, one clause is as important as the other; grammatically they are equal. The conjunction *or* in the third sentence connects two phrases that are in parallel construction. One is as important as the other; both modify the same verb. In the last sentence the conjunction *and* joins two dependent clauses, both of which modify the verb *migrate.* All the conjunctions to which attention has been called are coördinate. In each case the words, phrases, or clauses joined are in the same grammatical relation.

Now note the following:

I will go *if* you will.
Although I am busy, it is my duty to go.

Let us go *when* the others do.
Let us not hesitate *lest* the others follow our example.

In each of these sentences the conjunction introduces a dependent clause. That the clause in each case is dependent, you will see at once if you separate it from the rest of the sentence. *I will go* means something; *if you will* does not explain itself till the clause is restored to its place in the sentence. Because the conjunctions in these sentences connect elements which are not grammatically equal, because they introduce dependent or subordinate clauses, we know that they are subordinate conjunctions. (See Exercise 4.)

Conjunctions seldom give any trouble; they are a comparatively simple part of speech. A few errors, however, do occur, mainly through carelessness.

1. *We write, carelessly,* and etc.

Etc. is a contraction of two Latin words, *et cetera,* meaning *and so forth.* Hence *and et cetera* means *and and so forth.* The *and* is therefore superfluous. If you do use the contraction, be sure to write it *etc.*, not *ect.*

2. *Forgetting that a conjunction takes no object, we place the objective case after* than *and* as. (See Exercise 9.)

For example, we write *I am taller than him,* whereas we should write *I am taller than he.* The sentence, like so many that we employ every day, is elliptical. That is, part of it is omitted. The complete sentence is *I am taller than he is. He* is the subject of the verb *is.* Similarly we write *I am as tall as him,* when we should write *I am as tall as he.*

3. *The preposition* like *is sometimes wrongly used for* as *and* as if.

Instead of *Hold your club like I do,* say *Hold your club as I do.* Instead of *He acts like he was tired,* say *He acts as if he were tired,* or *He acts tired.*

4. Or *is wrongly used as the correlative of* neither.

It is incorrect to say *I have neither gold or silver.* The correct form is *I have neither gold nor silver.*

5. *The correlatives are sometimes carelessly placed.*

Notice the following sentence: I *neither* call myself rich *nor* poor. This is faulty in that the first of the two correlatives is too far removed from the word with which it goes. Here is a better arrangement: I call myself neither rich nor poor.

6. *A coördinate conjunction is incorrectly used to join elements that are not of the same rank.* (See Exercise 4.)

Here is an example: *It is a fine story and having a strong plot. It is a fine story* is a clause; *having a strong plot* is a participial phrase, the equivalent of an adjective. An adjective modifier is not of the same order as a principal clause. The sentence is improved when changed to read *It is a fine story and has a strong plot.*

7. *The conjunction* and *is overworked.* (See Exercises 6 and 7.)

In daily conversation many persons use *and* ten times where once would be better. How easy it is to fall into the habit of beginning practically every sentence with a meaningless *and!*

Conjunctions	Kinds	Coördinate Subordinate Correlative
	Forms	No inflections
	Use	To connect words, phrases, clauses

EXERCISES

1

Pick out the prepositional phrases and tell what each one modifies. Which of the phrases are adjective and which are adverbial?

1. I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. 2. It was soberly lighted by a row of Gothic windows at a considerable height from the floor and apparently opening upon the roofs of the cloisters. 3. An ancient picture of some reverend dignitary of the church in his robes hung over the fireplace. 4. Around the hall and in a small gallery were the books, arranged in carved oaken cases. 5. They consisted mainly of old polemic writers, and were much more worn by time than use. 6. In the center of the library was a solitary table with two or three books on it, an inkstand without ink, and a few pens parched by long disuse. 7. The place seemed fitted for quiet study and profound meditation. 8. It was buried deep among the massive walls of the abbey, and shut up from the tumult of the world. 9. I could only hear now and then the shouts of the schoolboys faintly swelling from the cloisters, and the sound of a bell tolling for prayers, echoing soberly along the roofs of the abbey. 10. By degrees the shouts of merriment grew fainter and fainter, and at length died away; the bell ceased to toll, and a profound silence reigned through the dusky hall. — IRVING

2

Improve the following sentences by shifting the prepositional phrases.

1. He went strolling down the lane with a smile. 2. He was kept after school for throwing snowballs almost an hour. 3. Take one of the powders on retiring in a little water. 4. The corn was roasted by the boys on the ends of long, pointed sticks. 5. He conducted me to a little chapel where all of his ancestors had been married for centuries. 6. An unknown man was found lying by the railroad track with a fractured skull. 7. Colleges are springing up all over the country for women only. 8. This was taken from the dress which Marie Antoinette wore at her execution by an eye-witness. 9. These lines were written nearly fifty years ago by one who has for several years lain in his grave for his own amusement. 10. Lewis Taylor's back was strained by lifting the forepart of last week. 11. Mr.

Crane lost a valuable cow last week; she fell into a hole on her back. 12. We thought the boat would turn over several times before we reached the shore. 13. Rover finally lost the use of his legs; so we had to shoot him out of humanity. 14. It still poured, and uncle Harry started out to feed the cows with an umbrella. 15. The hound was making a desperate attempt to get his forepaws over the side of the boat, at the same time seizing the rope that held the boat in his teeth.

3

Improve the following by removing unnecessary prepositions.

1. Here! where are you going to? 2. Where are you working at, Tom? 3. What I wish to know is where we are at. 4. At about ten o'clock it began to sprinkle. 5. Of course there are many other ways of which I know nothing about. 6. Opposite to the door hung a huge mirror. 7. Do you know where father went to? 8. He grieves over it more than you think for. 9. I went for to untangle my line, when a big wave struck the boat and over the side I went. 10. Sally fell off of the load of hay.

4

Pick out the conjunctions and give each a name, using the terms coördinate, subordinate, *and* correlative. *Tell what each conjunction joins.*

1. All hands were sent aloft, and for an hour or two we were hard at work. 2. Let go when I give the signal. 3. If all is ready, let us advance while yet there is daylight. 4. Again and again did we pound on the gate, but no one came; so at last we were forced to climb over the wall. 5. Though he fall, he shall not be utterly cast down. 6. You must stay a little longer, for it is still raining. 7. Neither this nor the other is satisfactory, but I will take a little of each unless you can show me something else. 8. We wrote out the plan in full, in order that there should be no misunderstanding. 9. He resolved to go back and look for them; but, not well knowing the way, he told the Indians who were about the camp that he would

give them a hatchet if they would help him. 10. Here was the peat-rick that hid my dinner, when I could not get home for it, and there was the bush with the thyme growing round it, where Annie had found a great swarm of bees. 11. So saying, the stranger backed along with me into the parlor, and put me behind him in the corner, so that we were both hidden by the open door. 12. I told him not to do it, because I had heard otherwise, but was not at liberty to tell one-tenth of what I knew, and, indeed, had seen in London town. 13. But of this he took no heed, because I only nodded at him; and he could not make it out. 14. For it takes an old man, or at least a middle-aged one, to nod and wink with any power on the brain of other men. 15. I kept well in sight of her, for she moved recklessly, leaving a trail of flattened grass a foot and a half wide. 16. I wanted to stand up — and I don't believe I could have turned her back with a rail — but I was afraid if she saw me that she might return indefinitely to the pond; so on I went, flat on the ground, squeezing through the lower rails of the fence, as if the field beyond were a melon-patch.

5

Keeping in mind that the coördinate conjunction should be used to connect coördinate elements only, improve the following sentences.

In the first sentence, for example, we find the conjunction *and* between the clause *the roads were poor* and the phrase *on account of the steep grades.* But a phrase and a clause are not of equal rank. The sentence is improved, therefore, if it is made to read *We could not go very fast, for the roads were poor and the grades were steep.* In the second, the conjunction connects the phrase *of good character* and the clause *who was popular among his mates.* This might be changed to read *He was a good boy and popular among his mates.* When the sentence is thus changed, the conjunction joins two clauses: *He was a good boy* and *(he was) popular among his mates.* Not a little ingenuity will be required to correct some of the sentences.

1. We could not go very fast, for the roads were poor and on account of the steep grades. 2. He was a boy of good character and who was popular among his mates. 3. To the right of the door is a thrifty vine which clambers high, and covering one of the windows completely. 4. The toy schooner is trimmed with tinsel ropes and little electric lights, and having bottles of perfumery as cargo. 5. The lady, having lost her way, and as night was coming on, felt that her plight was serious. 6. At first I was overawed by the immensity of the building and because there were so many people hurrying about. 7. He promised to go at once and that he would return as soon as possible. 8. As the service was held in the afternoon and the church being a mile away, it was necessary to start immediately after dinner. 9. He is six feet in height and weighing two hundred pounds. 10. Not having heard from the agent and as there was no time to lose, we made our purchases elsewhere. 11. The boys decide that they can go no further that night and to make a rude shelter to keep off the rain. 12. His hat was lifted from his head and carried by the wind across the street, over people's heads, and finally resting in a puddle of water. 13. One of the chief attractions, and which appealed most of all to us girls, was a delicious lunch.

6

Rewrite the following sentences, avoiding the conjunction and.

1. I looked down and I saw footprints. 2. The odor is faint and it recalls that of sweet violets. 3. We pushed on and soon came to a stumpy field and this field was at the head of a deep valley. 4. We started south and we made Goodwin park our objective point. 5. In the gymnasium contests we played an important part and covered ourselves with glory. 6. Ellen suspected Red Murdock and sent Allan to learn from him his purpose in bringing Fitz James to the cave. 7. He sprang to his feet and demanded her name. 8. Of a warm thawy day in February the snow is suddenly covered with myriads of snow-fleas, and these look like black, new powder just spilt there.

9. Swift was born in Dublin in 1667, and was one of the greatest writers of his day. 10. Wright Lorimer played the part of David, and he is the author of the play. 11. At length the trail became clearer and brought them to the edge of the woods and to a public road. 12. The tennis court was very soft, and so we gave it a top dressing of clay and wet it thoroughly and then rolled it, and this treatment made it quite smooth and hard.

7

The conjunction *as* is so commonly misused that the young writer will do well to avoid it. This should prove easy, for the word has many synonyms. Instead of *We did this, as it seemed prudent,* it would be better to write *We did this because it seemed prudent.* In the sentence *We followed the path, as it would take too long to go by way of the road,* either *for* or *since* might be substituted for *as.* In the sentence *We went to the spring so as to get a pail of water,* the words *so as* are entirely unnecessary, for the infinitive by itself expresses purpose.

Remodel the following sentences, avoiding the use of as *and* so as.

1. We blazed a tree here and there so as we could find our way back. 2. At last he gave up, as he saw that defeat was inevitable. 3. Our first thought was to cover the book so as to prevent its getting soiled. 4. I am glad you told me this, as it confirms my suspicion. 5. We climbed higher yet so as to get a better view. 6. As we have agreed to go, let us keep our word. 7. There must be some one within, as I hear voices. 8. We did this hurriedly, as we were told to do it. 9. I can't see as there's any use in my trying, as the others are better athletes.

8

Correct the following sentences:

1. He is far cleverer than me. 2. When you are as old as me, you can go to the circus alone; but for the present it will

be better for you to go with father and I. 3. With you and he to manage things, all should go well. 4. Big girls like they don't care for such things as dolls. 5. No one is quite so nice as him. 6. Aren't you as brave as him? 7. With John steering and I bailing furiously, we sped on in our mad career. 8. To Ellen and I was left the responsibility of arranging everything. 9. Everybody except Mary and I brought lunch. 10. Who shall we give this to? 11. You can do such things just as well as them.

9

Study carefully the following sentences, paying particular attention to italicized words. Rewrite the sentences, trying to improve them.

1. Strike out boldly *like* I do. 2. No sooner had he looked at the picture *when* he began to smile. 3. This is a little *different than* the other. 4. We decided to go after all, *as long as* we were all ready. 5. *Directly* we got there, we were given a warm meal. 6. It seems but yesterday *since* we entered high school. 7. The reason for the postponement was *because of* the bad weather. 8. Many objections were raised *against* this plan. 9. The athlete feels defeat *like* a soldier does who has lost a battle. 10. The snow was knee deep, *but* I started for school; *but* I had to turn back, *as* there was no session that day, on account of the storm. 11. I am not yet decided *if* I shall go to college or not. 12. Better wear an overcoat, *so as* you will not get cold. 13. You cannot hope for promotion *without* you have a good education. 14. It will not be long *until* cold weather comes. 15. He is *neither* blind in the right eye *nor* the left. 16. The house had not been occupied *as long as* the girls could remember. 17. Better keep your wood stacked under a tree; *and* should rain fall, it will remain fairly dry. 18. The prisoner did not dare to hesitate, *and* he answered promptly, "The right eye." 19. Reluctantly the king ordered his servant to whip the lad, *and* to lay the blows on lightly. 20. Most of the trees are birches, *and* there are a few

pines. 21. I felt *like as if* I were strangling. 22. You are wrong; it was *neither* John *or* Arthur.

10

Prepare a five-minute talk on each of the following: (1) *Common errors in the use of prepositions,* (2) *Common errors in the use of conjunctions.*

11

Spell from dictation the following words:

preposition	across	till	phrasal
connect	until	coördinate	correlative

IX

SENTENCE ANALYSIS

Every complete sentence has a **subject** and a **predicate.** The necessary part of the predicate is always a verb. The necessary part of the subject is always a noun, a pronoun, or some word or word-group used like a noun. Various types of **subjects** are here illustrated:

1. **Mary** hesitated.
2. **We** hesitated.
3. **The bravest** hesitated.
4. **Cheering** helps.
5. **To smile** is best.
6. **To win the game** was their desire.
7. **That we should win** was evident.
8. There was **snow** on the ground.
9. Are **you** ready?
10. Go!

A *noun* is the subject of the first sentence; a *pronoun* is the subject of the second. In the third we find *an adjective used as a noun,* and in the fourth a *gerund,* or verbal noun. *An infinitive* is the subject of the fifth, *an infinitive phrase* — an infinitive with an object — the subject of the sixth. The subject of the seventh is a *noun clause* introduced by the subordinate conjunction *that.* The subject of the eighth is a *noun,* out of its natural position, for the adverb *there* stands first, where we naturally look for the subject. In the ninth, an interrogative sentence, the subject is a pronoun following the verb. The subject of the tenth sentence is a shadowy thing, the pronoun *you* understood. Usually in an imperative sentence the subject is not expressed, but the mind supplies it readily. In all ten sentences the sub-

jects are alike in one respect: they are names, representing persons, things, acts, ideas. They tell what the sentences are about.

Through modifiers the simple or bare subject may be enlarged. In the sentences used for illustration the bare subject is printed in italics, the modifying words in bold type.

1. **Nine** *boys* came.
2. **Tom's** *father* appeared.
3. **The** *team,* **defeated,** cheered the victors.
4. *Mary,* **the cook,** made haste.
5. **The** *end* **of the journey** was near.
6. **The** *place* **where we camped** was pleasant.
7. **The** *guide* **who accompanied us** was lame.
8. **The** *thing* **to be done** was difficult.
9. **The** *boy* **approaching us** is Tom.
10. **Having finished his work,** *he* went home.
11. **This** *thought,* **that we had done our best,** consoled us.

In the first sentence the subject is modified by an *adjective,* in the second by *a noun in the possessive case.* In the third the modifiers are an adjective and a *participle.* A participle, you will remember, is but an adjective made out of a verb. *A noun in apposition* enlarges the subject of the fourth, and a *prepositional phrase* the subject of the fifth. In the sixth and seventh are *clause* modifiers, the first introduced by a subordinate conjunction, the second by a relative pronoun. An *infinitive* appears in the eighth. In the ninth and tenth we find *participles;* in the eleventh a *pronominal adjective* and a *clause in apposition* introduced by the subordinate conjunction *that.* It might puzzle you a bit to describe some of these modifiers should you meet them in other sentences; but as they appear in the illustrations, it should be clear at a glance that every one of them forms part of a subject, and that every one modifies, enlarges, the simple subject.

Modifiers themselves may be modified, and, by means of

conjunctions, subject may be linked to subject and modifier to modifier. Hence it is possible to build up subjects of great length. Here are examples:

1. **Food and shelter** were furnished.
2. **Nine boys and three girls** were present.
3. **A long, narrow, and crooked lane** led to the pasture.
4. **The army, defeated, almost annihilated,** refused to surrender.
5. **The rat that ate the malt that lay in the house that Jack built** did not escape.
6. **The house to which we were taken and where we remained for many months** faced the harbor.
7. **Having finished his work and changed his clothes, he** made a few calls.

(See Exercise 1.)

Below are illustrated various forms of **predicates,** the verb in each case appearing in italics, the modifying words in bold type:

1. We *arose,*
2. We *arose* **early.**
3. We *arose* **with the lark.**
4. We *arose* **when the bell rang.**
5. We *hurried* **to catch the train.**
6. We *were delayed* **weeks.**
7. They *advanced,* **a road having been built.**

In the second sentence the verb is modified by an *adverb,* in the third by a *phrase,* in the fourth by a *clause.* An *infinitive phrase* is seen in the fifth, and in the sixth a *noun used adverbially.* A noun thus employed is sometimes called an *adverbial objective.* In the seventh we have a *participial phrase* used as modifier of the verb *advanced.*

Here are still other ways in which bare predicates may be expanded:

1. They *gathered* **daisies.**
2. We *found* **what we sought.**
3. They *brought* **us clothing.**
4. This *is* **he.**
5. **To hesitate** *is* **to lose all.**
6. The rose *is* **red.**
7. They *elected* **him president.**
8. I *saw* **him go.**

The meaning of the verb in the first sentence is completed by a noun used as a *direct object*. In the second sentence the verb has as direct object not a single word but a clause. The predicate of the third sentence is still more complicated in that it has two objects: *clothing*, the direct object; *us*, the *indirect object*. In the fourth sentence we have a *predicate nominative*. That is, the pronoun following the verb is in the same case as the subject. Both *This* and *he* refer to the same person. In the fifth sentence an infinitive phrase is used in the same way. It is not the object of the verb; for the verb *is* merely links words and cannot take an object. In the sixth sentence we have a *predicate adjective*. This adjective, though rightly called a part of the predicate, for it helps the verb to affirm something about the subject, nevertheless modifies, predicatively, the subject. The seventh sentence is quite difficult to explain. It is clear that the complete predicate is *elected him president*, that the simple predicate is *elected*, and that *him* is the direct object. But how shall we explain *president?* There are several ways, but it is enough for our purpose to say that certain verbs take two objects. The verb in the eighth sentence has as object an infinitive clause. *Go* is an infinitive with the preposition *to* omitted, and *him* is its subject. The subject of an infinitive is in the objective case.

Through adding modifier to modifier and verb to verb by means of conjunctions, predicates may be expanded almost indefinitely. By expanding both subject and predicate, it is not difficult to make page-long sentences. Sentences of great length may seem complicated, but if they are carefully assembled, it is a simple matter to see just how part is related to part. Subjects and predicates are easily discoverable, and seldom is it difficult to tell with what word a modifier goes. (See Exercise 2.)

The **phrase** and the **clause** play so important a part in sentence-building that they call for careful attention. A

clause, it should be remembered, is a group of words containing subject and predicate, and forming part of a sentence. A **phrase** is a group of related words without subject and predicate, forming part of a sentence. Both phrases and clauses are used like single words — like nouns, adjectives, and adverbs. So accustomed are we to such word-groups, many of which we employ every day in conversation and see whenever we read a book or a neswpaper, that we hardly stop to analyze them. The eye or the ear accepts each group almost as if it were a single word.

Clauses are of three kinds, **noun** or **substantive**, **adjective**, and **adverbial**, according to the part they play in building the sentence. Under noun clauses may be classed the so-called **infinitive clause.** Here are a few examples of clauses:

1. **That we should be tired** was certain. (This is a noun clause used as subject.)
2. I do not know **where he has gone.** (This is a noun clause used as object of a verb.)
3. We were content with **what was left.** (This is a noun clause used as object of a preposition.)
4. The clerk **who served us** was polite. (This is an adjective clause, for it modifies a noun. Since it is introduced by a relative pronoun, it is called a **relative clause.**)
5. The site **that we selected** was well shaded. (This too is an adjective clause, for it modifies a noun.)
6. We started **when the signal was given.** (This is an adverbial clause, for it modifies a verb.)
7. They will go **if it is pleasant.** (This is an adverbial clause, for it modifies a verb. Since it begins with *if*, which heralds a condition, it is called a **conditional clause.**)
8. We started promptly **that we might be on time.** (This is an adverbial clause.)
9. I thought **him to be the ablest of all.** (This is an infinitive clause. *Him* is the subject of the infinitive *to be.*)

Noun, adjective, adverbial, and infinitive clauses are all classed as dependent. (See Exercise 3.)

Phrases are of three kinds: **prepositional, participial,** and **infinitive.** The **prepositional** phrase is used either like an adjective or like an adverb, modifying such words as adjectives and adverbs modify.

1. The way **of the transgressor** is hard. (This is an adjective phrase, for it modifies a noun.)
2. He pointed **with his cane.** (This is an adverbial phrase, for it modifies a verb.)

The **participial phrase** also is used both adjectively and adverbially. When used adverbially, it is said to be in **absolute construction.**

1. **Entering the store,** we purchased supplies. (This participial phrase is used adjectively.)
2. The man **entering the store** is the proprietor. (This participial phrase is used adjectively.)
3. **This having been done,** we felt secure. (This participial phrase is used adverbially. It is in absolute construction.)
4. Then Edna, **all the girls having gone to bed,** put out the lights. (This participial phrase is in absolute construction.)

The **infinitive phrase** is used adjectively, adverbially, and also substantively.

1. A desire **to do well** brought success. (This is an infinitive phrase used adjectively. It modifies a noun.)
2. He hastened **to get some water.** (This is an infinitive phrase used adverbially. It modifies a verb.)
3. **To win the game** was his only desire. (This is an infinitive phrase used substantively. It is the subject of a verb.)
4. He wanted **to win the game fairly.** (This is an infinitive phrase used substantively. The phrase is object of a verb.)

(See Exercise 4.)

At this point it will be well to define once more the terms **simple, complex,** and **compound,** as applied to sentences.

A sentence is called **simple** when it contains but one subject and one predicate. The subject may be compound; the predicate may be compound. The verb may take an object. There may be modifiers — adjectives, adverbs, phrases, but not clauses. Here are examples:

The scout approached.
The scout and his prisoner approached.
He and his friend gave the watchword and were allowed to pass.
Putting on his old gray coat and lighting the lantern, he started for the barn.

A sentence is called **complex** when it contains a principal clause and one or more dependent clauses. The dependent element may be a noun clause serving as subject or object; it may be an adjective or adverbial clause. Here are examples.

That he would approve was doubtful.
We hoped **that he would approve.**
They were content with **what they had.**
If it should rain, we may not go.
He is the one **who tends the goal.**
When he gives the signal, rush forward.

A sentence is called **compound** if it is made up of two or more simple sentences. The sentences compounded are joined by a coördinate conjunction. Some grammarians class as compound all sentences containing two independent statements closely related in thought, even though not joined by a conjunction. For example, they would call this a compound sentence: *We cannot wait longer; it is time for our train.* It is better, however, to treat such a combination as two separate sentences. When a coördinate conjunction joins sentences one or both of which are com-

plex, the complete sentence is called **complex-compound.** Here are examples of compound sentences:

The temperature fell to twenty degrees below zero and many poor families suffered. (This is a compound sentence.)

Those who were tired remained behind; but we boys, unwilling to miss any of the fun, kept on. (This is a complex-compound sentence, for the first member contains a modifying clause.)

If they come, all is well; but if they fail us, we are lost. (This is a complex-compound sentence. Each member contains a dependent clause.)

(See Exercise 5.)

Analyzing a sentence means taking it apart for the purpose of telling how it is constructed. Here are plans for analyzing sentences of different kinds:

Simple Sentence

1. Pick out the complete subject.
2. Pick out the complete predicate.
3. If the subject is not simple, take it apart, first picking out the simple subject and then naming the modifiers. If a modifier is a phrase, tell how the phrase is made.
4. If the predicate contains more than the verb, take it apart. Name the object first, if there is one, then take up the modifiers.

(See Exercise 6.)

Compound Sentence

1. Show that the sentence is compound, by picking out the coördinate clauses.
2. Name the conjunction joining the clauses.
3. Take apart each clause, treating it as if it were a simple sentence standing alone.

Complex Sentence

1. Show that the sentence is complex.
2. Pick out the principal clause.
3. Name the dependent clause or clauses and tell what each modifies.
4. Take apart each clause.

Occasionally a sentence may be found which cannot be analyzed in detail satisfactorily. This is due to the fact that, to gain time, we often shorten a sentence, leaving out words which the listener or reader is expected to supply. Moreover, our language contains many phrase idioms, groups of words that are in common use and are readily understood, yet defy grammatical analysis. We have already seen that there are many word-groups used as prepositions and conjunctions. But although there are these difficulties, analyzing sentences is profitable exercise. Through taking apart many sentences and noting how one element is related to another, we acquire what may be called the sentence sense, which enables us to make good sentences and appreciate those made by others. (See Exercises 7, 8.)

Syntax is another name for sentence construction. Scattered through the earlier pages are a number of rules of syntax, as they are called. For convenient reference they are here brought together.

RULES OF SYNTAX

I. The subject of a verb is in the nominative case.

Since pronouns alone have different forms for the nominative and the objective, the rule is of practical value only in sentences where the pronoun is used.

II. The subject of an infinitive is in the objective case.

Example: *They wished him to remain.*

III. A verb agrees with its subject in person and number.

IV. The object, direct or indirect, of a verb is in the objective case.

V. The object of a preposition is in the objective case.

VI. A predicate noun or pronoun agrees in case with the subject.

This important rule concerns mainly the linking verb *to be*, which does not take an object. Example: *This must be he.*

VII. Words in apposition are in the same case.

VIII. A word independent by address is in the nominative case.

IX. A word in absolute construction is in the nominative case.

X. A pronoun agrees with its antecedent in person, number, and gender.

Parsing a word means telling all about it. The things that may be told about the different parts of speech are here given in an order convenient to follow.

Noun	*Pronoun*
Kind (common, proper, etc.)	Kind (personal, relative, etc.)
Number	Person (if a personal pronoun)
Gender	Number
Case	Gender (if a personal pronoun)
How used	Case
	How used

Adjective	*Adverb*
Kind (common, proper, pronominal, etc.)	Kind
Degree (if the adjective can be compared)	Degree (if the adverb can be compared)
How used	How used

Preposition

What word it governs
What word the phrase it introduces modifies

Conjunction

Kind (coördinate, subordinate)
The words, phrases, or clauses that it connects

Infinitive

To what verb it belongs
Voice
Tense
How used

Participle

To what verb it belongs
Voice
Tense
How used

Verb

Kind (regular, irregular)
Principal parts
Class (transitive, intransitive)
Voice
Mood
Tense
Person and number

There is nothing to tell about an interjection except that it is an interjection.

Although of less value than sentence analysis, parsing provides profitable exercise. The sentences used for illustration throughout this section are appropriate for simple drill of this kind. Try also the sentences in Exercises 1–5. In parsing verbs, do not take apart the verb phrases. For example, treat such a phrase as *might have been done* as if it were but one word. Where two or three words form a connective — a preposition or a conjunction, do not try to parse the words separately, for that might be too difficult. Finally, do not be discouraged if occasionally you find a word which you cannot parse satisfactorily. Analysis and parsing, when carried out precisely, sometimes call for deep thinking.

EXERCISES

1

Point out the complete subject of each sentence. If the subject is made up of more than one word, analyze it, showing how the bare subject is expanded.

1. Fire burns. 2. The day's work must be done. 3. Some of the trees were felled. 4. The path which leads through the grove was followed. 5. This proved difficult. 6. Where are the others? 7. Alfred, last to appear, brought the lunch basket. 8. Hand me the hatchet, John. 9. Are you sure that they will come? 10. There are many varieties of roses. 11. Encouraged by this success, we pressed on. 12. He who arrives first at the mill should first have his grist. 13. Ellen, the youngest in the party, had to be carried. 14. "Take the next turn to the left," he said. 15. Waiting for the mail to be distributed was by no means unpleasant. 16. The last thing to do was to put out the fire. 17. Whatever is not touched by the imagination dies.

2

Pick out the verb which forms the simple predicate in each of the following sentences. Pick out the complete predicate. How many ways of expanding the simple predicate can you discover?

1. Dogs barked. 2. He replied fearlessly. 3. Wait until we call. 4. Light gains make a heavy purse. 5. Are you ready now? 6. All is not gold that glitters. 7. A thing of beauty is a joy forever. 8. At night all cats are gray. 9. When the fox is asleep, nothing falls into his mouth. 10. Tell us at once what we should do. 11. He asked us to come by boat. 12. We inquired what was wanted. 13. "What are you doing?" she cried. 14. They gave her a set of books. 15. We saw them leading the horse to pasture. 16. I'm going home. 17. Who do you think he is? 18. Whom can we get to do it? 19. There being no objection, we crossed the field. 20. The heroine is a

young princess who is found on a piece of wreck at sea, with a diamond necklace upon her.

3

Pick out the dependent clauses. Tell what kind each is and explain how it is used.

1. That he had been delayed seemed evident. 2. Those who were chosen were given uniforms. 3. The field where we were to play was wet from recent rains. 4. He thought that all was lost. 5. That is what he said. 6. There were several reasons why we could not go. 7. We made all plans before we started. 8. It was thought that all had been saved. 9. If it is pleasant, let us start early. 10. We were cheered by what they told us. 11. That they might know when to expect us, we sent a telegram. 12. Do you know what the answer is? 13. "Why do you hesitate?" he asked. 14. While we were sitting in the cabin, talking, we heard the faint whir of aircraft.

4

Pick out the phrases. Name each and tell how it is used.

1. The proof of the pudding is in the eating. 2. Bells pealed in frantic towers. 3. Unto the pure all things are pure. 4. By asking many questions, he managed to find what he wished. 5. The branches, swayed by the breeze, made ever changing shadows. 6. This having been attended to, we went to bed. 7. The snow, sweeping across the fields, piled high against the shack. 8. To gain his confidence took time. 9. It was not easy to accomplish this. 10. It is a pleasure to see you again. 11. The last to leave the burning building was Raffles, carrying a very much frightened kitten in his arms. 12. During three years he kept everything about the house in repair and raised the best fruits and melons in the village. 13. Mr. Moore says, "When one of Mr. Clarke Russell's sailors, after tossing about for days in an open boat, climbs aboard a deserted ship, breaks into the storeroom, eats his fill, and takes an inventory of all the provisions at hand, our mouths water in sympathy."

5

Tell what kind of sentence each of the following is — simple, compound, or complex.

1. On his way to the stream the fisherman plans what flies he will use, but a few casts may persuade him to choose anew. 2. A sentinel, barring the way, turned him back. 3. This instrument he played most skillfully. 4. A lie is contemptible chiefly because it is cowardly. 5. He wore a general's uniform and carried an overcoat across his arm. 6. What cannot be cured must be endured. 7. In a few hours the fire, having spread fiercely among the wooden buildings, communicated itself from one to another with frightful rapidity. 8. If a man could make a single rose, we should give him an empire; yet flowers no less beautiful are scattered in profusion over the world. 9. A few thousand bright stars are visible,' while countless others are unseen or show only in the congregated gleam of the Milky Way. 10. Here and there in the Deep Sea there are tremendous depths, technically called "deeps," of over 3000 fathoms; and eight soundings of over 5000 fathoms have been taken.

6

Analyze the following simple sentences, pointing out (1) *the complete subject,* (2) *the complete predicate,* (3) *the bare subjects,* (4) *the modifiers of the bare subject,* (5) *the bare predicate,* (6) *the object of the verb, if there is an object,* (7) *the modifiers of the verb.*

1. Worry makes cowards. 2. Now clear the deck for action! 3. Death lays his icy hands on kings. 4. Pippo picked up the box, opened it, and found a pretty purse wrapped in cotton. 5. On either side of the road was a row of tall cryptomerias. 6. No wise athlete stands still after exercise without putting something around him. 7. It was a terrible night. 8. He stood gazing out of the window. 9. He gave us his name and address, written on a slip of paper. 10. There drove into the courtyard of his little house a carriage with seats for two, and four horses harnessed abreast.

7

Analyze the following sentences. If a sentence is compound, point out first the coördinate members and tell how they are joined; then treat each member as if it were an independent sentence. If a sentence is complex, point out first the principal member and then the subordinate. Analyze the principal member, then the subordinate.

1. The fateful morning dawned at last; but an impenetrable fog which spread over the plain delayed the attack. 2. The engines were stopped, and all hands were called to the boats, which were promptly lowered. 3. "There must be some misunderstanding," said the messenger. 4. While these thoughts were passing through his mind, he was feeling half-mechanically for his purse. 5. He was singularly skillful in leaping nimbly from one horse to another without putting foot to the ground. 6. The boat labored heavily and shipped water, and spray burst continually over the men as they bailed. 7. Many generations have come and gone since the *Mayflower* lay rocking in yonder bay. 8. I must ask Tom about the place; he will tell us all that we wish to know. 9. A wise man thinks before he speaks, but a fool speaks and then thinks of what he has been saying. 10. In vain do you lead the ox to water if he will not drink. 11. Mark Twain tells of a California jay that tried to fill a miner's cabin with acorns through a knot-hole in the roof. 12. I have seen a shadow on a windy night move more noisily than Nuth, for Nuth is a burglar by trade. 13. Education begins the gentleman, but reading, good company, and reflection must finish him.

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